

OCTOBER

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# Journal



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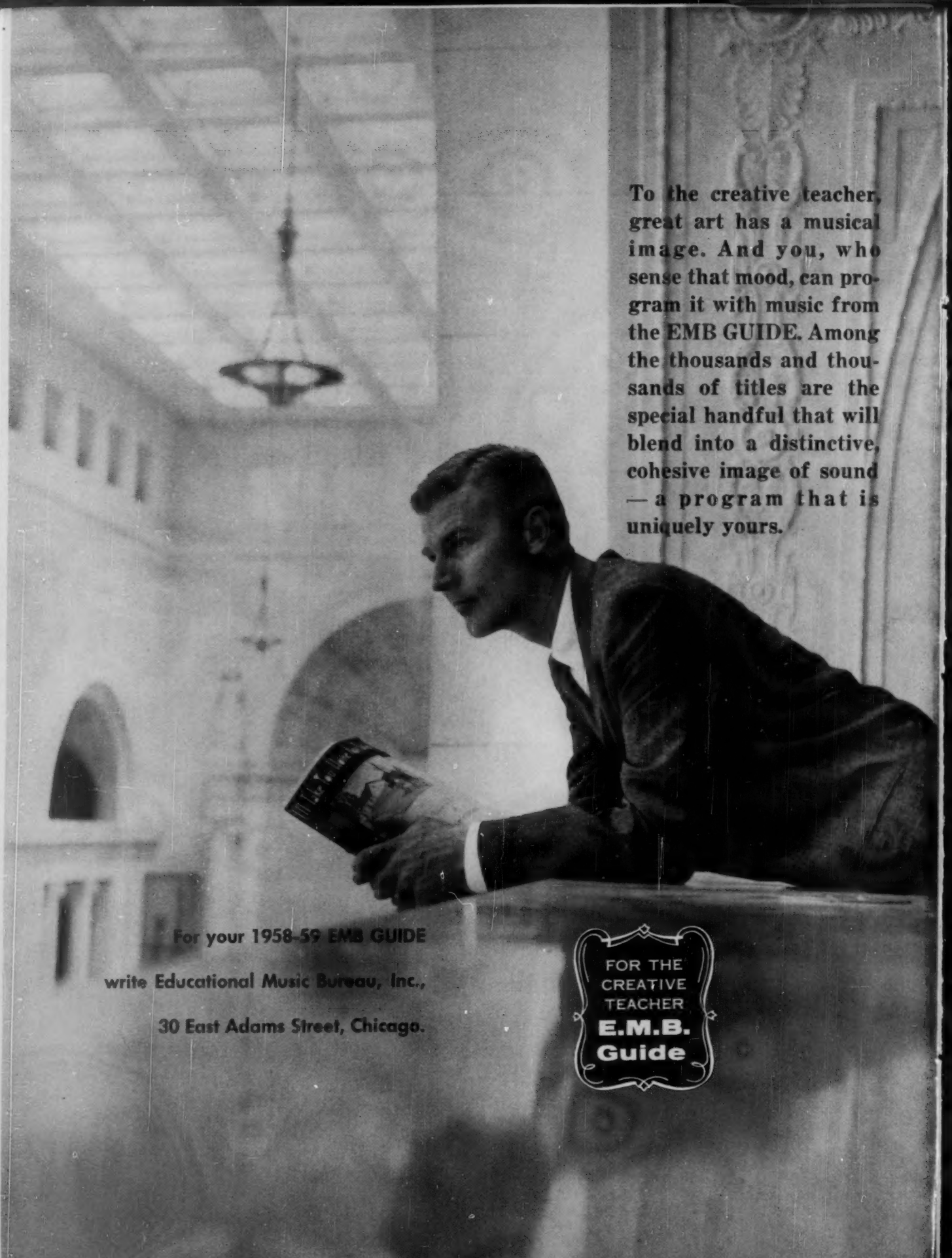
A New Home for the Metropolitan Opera

Music of the Community —

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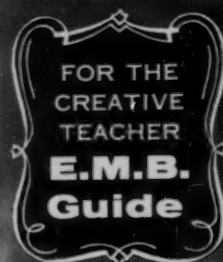
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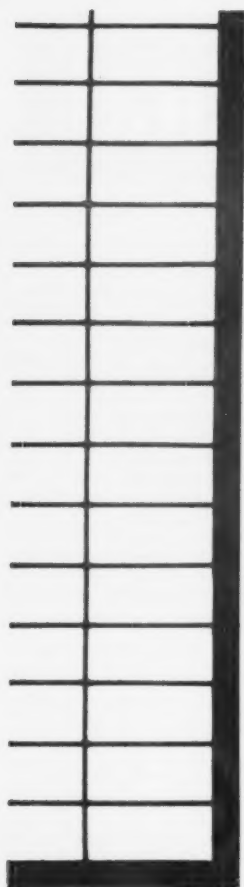
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## Editorial: Speaking . . .

IT WILL be noted by our readers that this issue of *Music Journal* contains a supplement devoted to the centennial anniversary of the city of Elkhart, Indiana, which today makes nearly 80% of the world's band instruments, with no less than sixteen individual companies locally engaged in their manufacture. Such a concentration of industry would certainly seem to justify the widely accepted title of "The Band Instrument Capital of the World."

A personal message from the publisher and editor of *Music Journal*, appearing in this supplement, also scheduled for individual distribution to those interested, should make the attitude of this magazine entirely clear. Our interest in the Elkhart Centennial is quite logical and genuine, and does not in any way affect or detract from our long established enthusiasm for musical activities of all kinds and for the music industry and music education in general.

There were far too many outstanding features of the Elkhart celebration to be recounted in detail, either here or in the special supplement. That the President of the United States should give it his attention speaks for itself. Mayor E. L. Danielson showed a sincere and personal interest throughout, honoring us also with an article in this issue, "Music Is the Heart of a City," in the tradition started some time ago by Mayor Wagner of New York. The vital and inspiring message from the Governor of the State of Indiana, the Honorable Harold W. Handley, is also deeply appreciated.

We need mention only a few of the other participants in the ceremonies, particularly "Music Man" Meredith Willson and circus bandmaster Merle Evans, both recent contributors to *Music Journal*, Joe Basile, of TV's "Big Top," Bill Page of the Lawrence Welk orchestra, trumpeter Don Jacoby and John Philip Sousa III and IV.

It was an honor and a privilege to take part in Elkhart's Centennial Celebration, quite aside from its musical significance, and *Music Journal* is delighted to pay its respects to all those concerned in any way with the unquestioned success of the occasion.

THE Music Educators' Round Table, conducted by Jack M. Watson, presents in this issue a discussion of the place of popular music in our schools, contributed by several outstanding authorities on the subject. Their comments are significant, and their conclusions agree on the whole that our teachers of music should recognize the "popular" as well as the "serious"

aspects of the art.

One point, however, has been overlooked in this important symposium, and that is that the fanatics of jazz and popular music in general can be shown a parallel in the classics to every characteristic and every detail that they find so appealing in the more obvious compositions representing the "line of least resistance." For "swing" addicts it may be a revelation that Haydn, Mozart, Beethoven and Brahms wrote variations (sometimes on their own melodies and sometimes on those of others) that are musically just as exciting and perhaps even more "solid" than those heard in modern arrangements of popular tunes. When it comes to improvisation, which is the heart and soul of authentic jazz, those same "classical" composers (plus a few more like Bach, Chopin, Mendelssohn and Liszt) had a reputation that the best of our contemporary ad libbers might well envy.

The so-called "boogie-woogie" bass is essentially the same as the classic *Basso Ostinato*, or "sustained bass," repeating a figure or pattern in the left hand at the piano or in the lower strings of an orchestra, with variations in the upper voices. (Actually this technique led to the form known as both *Passacaglia* and *Chaconne*, in which the theme supposedly remains in the bass, with various embellishments above, as in the Finale of Brahms' fourth symphony. The Chopin *Barcarolle* has a continuous bass pattern which may well be compared with the "boogie" style.)

The "breaks," "riffs" and "hot licks" of jazz are merely an echo of the Cadenzas found in many classics, designed to show off the technique of a performer. Individualities of tonal coloring are an old story, with historic experiments by Berlioz, Wagner, Rimsky-Korsakoff, Richard Strauss and others. Syncopation, once popularly known as "rag-time," is nothing new, going all the way back to the drum-beats of the jungle. Even the insistent "Big Beat" of Rock 'n' Roll is a definite reversion to savagery. (If the addicts want to hear some really violent rhythms, let them listen to Stravinsky's *Rite of Spring*, which makes no bones about its intentions.) The short, meaningless melodic phrases of this waning aberration might be compared with equally brief "motatoes" or slogans, like the "motifs" of Wagner or the opening notes of Beethoven's fifth symphony, representing "Fate knocking at the door." The difference is in the way that a serious composer would develop such basic materials, instead of aimlessly and meaninglessly repeating them *ad nauseam*. ▶▶▶

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**CHORAL WORK FOR  
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Ben Bailey

IN some educational systems where there are progressive programs of music supervision, the value of choral experience in the in-service training of elementary teachers has been fully realized. If choral experiences are of such value in the in-service training of teachers, they can also make a contribution to pre-service training. The music departments of colleges engaged in the education of elementary teachers would do well to consider choral experiences in planning their music education programs.

Choral participation has these values for elementary teachers:

1. *It contributes to an understanding of music notation and develops reading skills.* The prospective teacher begins to build an understanding of notational symbols as related to music sounds. It is known that we must hear and speak a great deal of a language before we can read effectively. The same is true of music. We must sing and hear a great deal of it before we can read it.

Skills in part-singing and awareness of harmony are developed. The students develop the ability to hear other parts while singing their own. The ear is brought into play and contributes to an understanding of what is seen with the eye.

2. *It aids in the development of good singing habits.* Good tone production, breath control, posture and diction are necessities for good choral singing. Through his experiences the student learns how these are obtained and gains much practice in them to the extent that they become almost automatic. As a result, he is more able to recognize the good and bad in the singing of his elementary class.

3. *It provides acquaintance with vocal literature.* Through wise selection the student can become acquainted with a wide variety of folk

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Ben Bailey is instructor in music education at Mississippi Industrial College, Holly Springs, and has devoted considerable time to the problems of educating elementary teachers in music. He is a frequent contributor to musical magazines of various types.

and art music. This acquaintance will aid him in establishing criteria and bases for selecting music later in his teaching career. While much of the music will be unsuitable for an elementary class, the same bases for judging artistic merit and social value will apply.

4. *Great enjoyment and appreciation may be attained.* Choral singing is a social activity. Through singing with others, students lose some of their fears and come to identify themselves with the pleasurable and beautiful. Thus singing comes to be enjoyed rather than feared and this enjoyment leads to deeper appreciation. This attitude will be of inestimable value in the classroom.

The group will be similar to the general or beginning choruses of the junior high school and should be handled in very much the same manner. The experiences gained will facilitate the work of later courses in music fundamentals or music methods and should be offered at least one academic year earlier.

Many of the performance standards ordinarily held for choral groups must be sacrificed. It must be borne in mind that the group is not in competition with the concert organizations of the college. Although one or two public appearances per year will do much to stimulate interest and enthusiasm, the group should exist primarily for the educational benefit of its members.

The choice of materials will depend upon the previous experiences of the group. All material must be musically interesting to adults. Much of the easy choral music arranged for unchanged, changing and changed voices will be found useful. *The Youth in Song Choral Series* by Ehret and Gardner, (Staff Music Publishing Co., Great Neck, N. Y.), are good examples of collections of this type. Many of the community song books are useful. Easy anthems, hymns and attractive unison music have an appeal for a group of this nature. Selected choral masterpieces within the range of the ability of the group may be used. Publishers of choral music will gladly give assistance in the selection of music.

Such a program will necessarily require time and planning. However, the values and results more than compensate for the time and effort spent. >>>

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## THE PIANO IN THE SCHOOL CURRICULUM

Ruth Bampton

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The administrators welcome the piano, as they are happy to have students ready to play for assemblies, chapel services or opening exercises; it gives prestige to the school. The grade teachers like it, for the piano students help in the music period by playing themes in music appreciation or music for some part of the social study project.

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As part of the set-up, there have been workshops about once a month, and some of the pupils have played in the community on programs spon-

*Ruth Bampton has been for sixteen years Director of Music at the Polytechnic School, Pasadena, California. She is the composer of close to one hundred published numbers, with emphasis on the playing and teaching of the piano in a practical fashion.*



—Photo, Aspen Music School

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KATHRYN MURRAY



I WAS a sallow, tiny, dark-haired child, the smallest and homeliest of my group of friends. My uncle affectionately called me "Monkey." My favorite daydream was that of myself, dressed in a frilly white net dress, over a pink satin slip, with rosebud trimming running 'round and 'round. In this finery, I would pirouette and dance for a great, imaginary audience that would clap and cheer. Mother, too, recognized my drawbacks and dressed me in neat, crisp linens, calculated to swell out over my skin-and-bone build.

There was a good-hearted and loving girl living with us, who was more of a "mother's helper" than a maid or servant. She was so fond of me that I had a form of beauty in her eyes. For Helen alone I would dance—no one else ever knew. I would dance on bare feet in my little white slip and she would tell me that I was far better than the girl at the Orpheum!

We were once at the seashore in the summertime. I had my first sunburn of the season and the usually thin, pale cheeks were a glowing red. When my parents saw me, Helen, with loving belief, said: "There,—doesn't she look just like Mary Pickford?" Though they loved me, my parents rocked with laughter.

*For the past eight years the effervescent Kathryn Murray has gained added popularity as hostess for The Arthur Murray Party on NBC-TV. Since her marriage to Mr. Murray in 1925, her many accomplishments have included the raising of two daughters, the writing of instruction manuals for the Arthur Murray Studios and the authorship of "Arthur Murray's Dance Secrets."*

Helen always did her best to keep me presentable. She brushed my hair over her finger until it looked like the loops in Palmer penmanship. She would plead: "Just hold your head still until your curls dry." Once, in a desperate attempt to make the curls hold, she used sugar-water. When it dried, my head was a stiff, sugary, grayish brush, and I attracted all the flies in the neighborhood. I can still remember swatting helplessly and shaking my head . . . and can still feel those hard corkscrew curls bouncing back at me.

## Too Little

Teachers in the lower grades promoted me to upper grades at such a rate that my mother strongly objected. I was ready for high school at eleven. How I had looked forward to it! There were so many big boys and pretty girls—and I was always the smallest, thinnest and homeliest. I had one crush after another on some young man, complete in his sheepskin-lined mackinaw. For quite a while not one knew of my existence. It was at this time in life that I realized one thing which I have never forgotten: Whatever a little girl looks like, she has the power to become almost anything she wants to be.

I put myself in tune by learning every new song that was published: I memorized the words of new and old hits, and strummed them on a ukulele. I practiced dancing by myself for hours; I soon became a competent dancer and was the most sought-after dance partner in school.

Much later, when I first began to teach ballroom dancing, I had a

class of twenty children in Atlanta, Georgia. How that class grew to a thousand—the largest in the world—is another story; but the fact remains that many of the twenty original children became nationally known leaders in their respective fields! The reticent child who doesn't mix, and who seems like a dunce in the classroom, needs above all else a good dose of self-confidence and self-assertiveness. Any psychologist will tell you that. But how to administer that dose is another matter. Self-confidence cannot be forced on a child—it must be administered with a sugar coating.

Years ago, when I worked a great deal with children, I used to have mothers come to me for this sugar coating, with comments such as: "Johnny is a bright child at home but I'm actually afraid to let his father see the marks he brings home from school. What shall I do?" I have had to inject self-confidence into so many youngsters that I feel like an expert. Of course, my sugar coating to the pill is dancing—and it works miracles! Bashful children have been cured almost over night, and the cure most definitely affected their study habits and academic attitudes, not to mention their poise and appearance.

I would recommend ballroom dancing for children rather than tap.

(Continued on page 36)

# A New Home for the Metropolitan

ROBERT E. CUMMING

THE American Mother of a great tradition appears dingy and unimpressive, surrounded by the enormous, colorful and shiny skyscrapers of Manhattan. But she symbolizes many hidden intrigues of this great city because she contains, protects and nourishes, under her conservative facade, a wealth of devotion to the principles of creative beauty. This devotion and these principles will soon be placed in a worthy environment—in the Lincoln Center for the Performing Arts.

Blueprints for the \$75 million Center, in the heart of Manhattan's Lincoln Square redevelopment project, specify \$51 million for new buildings, \$14.5 million for scholarships, new productions and special projects, and \$9.5 million for land, relocation and contingencies. The project is to include three world-renowned institutions: The Metropolitan Opera, the Philharmonic-Symphony Society of New York and the Juilliard School of Music. Also included will be a theatre for the dance and operetta, a repertory drama theatre, a library-museum of the arts and a hall for chamber music and recitals. "The new home of the Met will have the finest facilities in the world," reports Construction Chief Otto Nelson, Jr. At the head of a paved plaza, adorned with fountains, sculpture and outdoor cafés, will be the 3,800-seat opera house. On either side is to be the 2,400-seat concert hall and the

2,200-seat theatre for dance and operetta, both of which may be completed as early as 1963. The library-museum, dormitories for Juilliard and a restaurant are to be raised above a row of shops facing Broadway. The Juilliard school buildings and a 1,200-seat repertory drama theatre will be situated at one side of the opera house. The plaza, opera house and concert hall are to be completed for the fall of 1961.

From 1854 until the Met opened her doors on October 22, 1883, the only New York opera house had been the Academy of Music on 14th Street. When she was born, no one could have visualized the architectural wonder of her future home and, during the intervening years,

she earned this place of primary prominence by contributing far the richest chapter in the history of American opera. Italo Campanini and Christine Nilsson were featured in the opening cast of Gounod's *Faust*, and highlights of the initial season included the American debut of Marcella Sembrich and the American premiere of Ponchielli's *La Gioconda*. Henry E. Abbey was the Met's first director, and was replaced in 1884 by Leopold Damrosch, who assumed not only artistic direction but the post of principal conductor as well. He introduced such less-known German operas as Beethoven's *Fidelio*, Wagner's *Tannhäuser* and *Die Walküre* and Weber's *Der Freischütz*, and the box-office prof-



Metropolitan Opera House in 1883

—Photo, U.S. Information Service

The author of this article is now serving as Associate Editor of MUSIC JOURNAL, following considerable experience as a singer, actor, conductor and director, particularly in the field of light opera and operetta. Mr. Cumming wishes to thank Walter Price of the Metropolitan Opera Association and John W. McNulty of the Lincoln Square Project for assistance in gathering factual information.

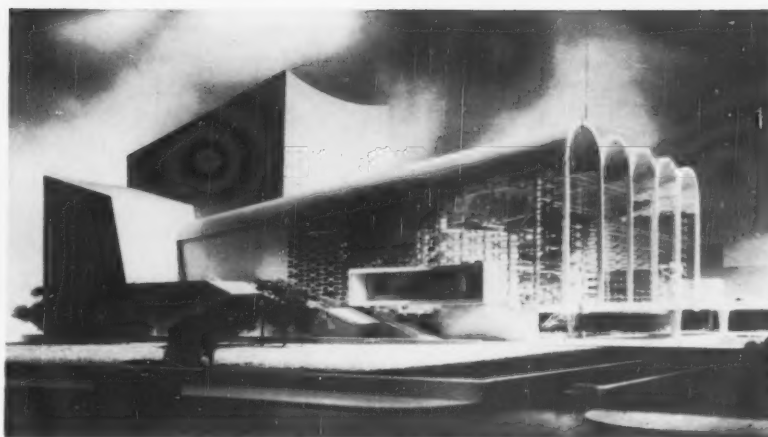
ited for the first time. After Damrosch's death in 1885, his son Walter was recruited. He imported Wagner's favorite conductor, Anton Seidl, and canvassed Germany for top Wagnerian singers.

After seven years of Teutonic fare, the public was again hungry for the Italian aria. Abbey returned in 1891 and collaborated with Maurice Grau on the direction of the Met, and the finest available voices were assembled. Giuseppe Campanari, Pol Plançon, Emma Eames, Lillian Nordica, the De Reszke brothers, Nellie Melba and Emma Calvé appeared in rapid succession. After Abbey's death, Grau began during the 1897-98 season what has been described as "the golden age of opera." It was a period of incomparable splendor.

Between 1903 and 1908, Heinrich Conried led the Metropolitan and dispensed with the all-star system. He sapiently integrated the entire performance and engaged two of Europe's greatest conductors, Gustav Mahler and Felix Mottl. He obtained the services of Carl Lautenschlager, stage director, from Germany and gave Enrico Caruso his debut as the Duke in *Rigoletto* in November, 1903.

Caruso made 607 appearances during his career at the Met; these included his noted roles in Verdi's *Aida*, *Rigoletto*, *La Traviata* and *Il Trovatore*, Puccini's *Tosca*, *La Bohème* and *Girl of the Golden West*, Donizetti's *L'Elisir d'Amore* and many others. Caruso's final curtain fell December 24, 1920 on Halévy's *La Juive*; his death took place, contrary to some reports, six months later in Naples.

Most of Caruso's appearances were under the direction of Giulio Gatti-Casazza, who began his managership in 1908 and remained for a quarter of a century. For a short period in 1908 Andreas Dippel was associated with Gatti-Casazza at the Met. He was an excellent tenor, capable of stepping into a number of roles at a moment's notice, and left New York to direct opera seasons in Chicago and Philadelphia. Gatti-Casazza's rulership was a successful one which proved him to be an impresario of the first order. He was responsible for bringing opera performances to the entire country through weekly broadcasts. He gave seasonal cycles



Model of New Metropolitan Opera House

—Photo, Courtesy Lincoln Center for the Performing Arts

of the Wagnerian operas (introducing Kirsten Flagstad, Lauritz Melchior and other stars) and brought many distinguished artists to the Italian repertoire as well as the German and French.

Gatti-Casazza was followed briefly by the late Herbert Witherspoon and then by Edward Johnson, who had been a principal tenor of the company. During his fifteen years as director, Johnson introduced such artists as Jan Peerce, Astrid Varnay, Eleanor Steber, Dorothy Kirsten, Richard Tucker, Grace Moore, Patrice Munsel, Leonard Warren, Blanche Thebom, Roberta Peters, George London, Cesare Siepi, Lisa della Casa, Robert Merrill, Margaret Harshaw, Helen Traubel and many others. He also wisely emphasized the performance of operas in English.

#### Modern Methods

In 1950, Rudolf Bing took over the position of general manager, which he has maintained with distinction since then. In an effort to modernize stage methods, Bing has brought in prominent theatrical figures such as Tyrone Guthrie, Garson Kanin, Alfred Lunt and Margaret Webster. He also engaged Marian Anderson, Maria Callas and Renata Tebaldi, supported the televising of certain Met presentations, and has introduced new works, including Stravinsky's *The Rake's Progress* and Samuel Barber's *Vanessa* (book by Gian-Carlo Menotti). Fortunately, Mr. Bing will be with the Met for at

least another six years. Among the features of the 1958-59 season, opening this month, will be Verdi's *Macbeth* and Alban Berg's *Wozzeck*.

An immense tradition will accompany Mother Met to her new home in Lincoln Square. No longer will scenery have to be piled in the street following each performance, for transportation to a storage-house. When the Met moves to its new 14-story residence in 1961, perhaps a few of her ghosts will perch atop the tear-stained sets and help perpetuate the atmosphere of the past. At any rate, the Lincoln Square Project is not too far distant; with the new facilities, the Met may produce a larger number of operas per season. According to Mr. Bing, "The best thing for opera is more opera." Then, some time after 1961, performing arts in New York City will cease to be the poorly-housed waifs of burgeoning culture in the United States. Their American Mother will soon be sent to a new kind of rest home—one in which she may even be born again. ▶▶▶

A \$5,000,000 gift was given to the Lincoln Center by John D. Rockefeller, Jr., whose son is president of the project. Mr. Rockefeller wrote: "As a citizen of New York, I want to give expression to my profound appreciation of the significance to the city and the nation of the plans for Lincoln Center. It should be applauded and supported by all forward-looking citizens."



# Music in Your City

DEEMS TAYLOR

**T**ODAY there are more opportunities to enjoy music in your city than ever before. Your schools encourage a greater appetite for music; community activities offer the means to satisfy it. Your friends and neighbors respond. In the home, in the classroom, in the concert hall, they and their children are making their lives fuller and more fun because of music. More of them understand music, more of them appreciate music, more of them are closer to music than ever before.

Never before has there been such an active interest in music. Many music lovers are music makers, too. Brother joins in a jam session; sister burns the midnight oil practicing Bach; while the hand that stirs the stew takes up the bow of a violin when the ladle is set aside. And still more are active musically in other ways. They attend concerts, join music clubs, take courses, collect records.

There's more to the importance of music in your city than meets the ear. Consider how much greater the tensions of modern living are likely to be when people live and work closely together. Problems such as juvenile delinquency become much more serious. Music acts as front-line defense against such tendencies. It soothes the rough spots in a troubled day. It fills what otherwise might be empty hours. Music makes your city a better place to live by helping your neighbors to be happier.

Music comes to the rescue whatever the frame of mind. Calm and subdued music relieves frustrations

and anger; marches and polkas will counteract the blues. Monotony can be cured by music with a strong beat. Sprightly music not only can reduce fatigue but increase strength. And for music lovers who "do it themselves," music has still other charms. Playing a musical instrument gives them a change of pace and a chance to express themselves and their feelings. It also gives them a sense of accomplishment.

## Music as Therapy

Because of its flexibility, music can be tonic or tranquilizer. And your neighbors know it! After hours, dentists and druggists, scientists and salesmen all forget their woes in arpeggios. Businessmen use music as an antidote to work-a-day worries. Doctors even prescribe it for themselves. (Music's success as an Rx has made musical therapy an important part of medicine in your city.)

The "plus" effects of good music deserve a special pat on the back when they get to work on the teens of your city. Many boys whose spirits might have exploded on street corners have found an outlet in such music. They discover music speaks their language. It's fun and satisfying. It helps them shake off the burden of self-consciousness. Participating in school musical activities, they learn to work with others, to contribute to a group, to feel they belong.

All ages benefit from music: the young and old alike. Playing a musical instrument, the youngster develops skills he can apply to all his studies. Accuracy and the ability to concentrate are encouraged; and his imagination thrives as well whether he's playing or listening to music. Folks at the other end of the age scale find a new freedom, too. With the responsibilities of life relaxed,

*(Continued on page 48)*



—American Music Conference Photo

*The distinguished critic and composer, Deems Taylor, is known for his honest enthusiasm for music of all kinds. This tribute is from a booklet currently distributed by Westinghouse as a public service, reprinted by permission.*

My long association with Steinway  
has brought me infinite joy,  
both as a performer and as a  
teacher.

*Rosina Lhevinne*

Mme. Rosina Lhevinne, shown here with her pupil Tong Li Han, is one of the country's most distinguished pianist-teachers. Among her former pupils at the Juilliard School of Music is Van Cliburn, winner of the International Tchaikovsky Competition in Moscow this year.



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# Politics and Music

PAUL NETTL

THROUGHOUT the history of music we find ample evidence of musicians serving their princes as diplomats and emissaries. At the time of the Minnesingers and Troubadours, the dignitaries of the Church vied with their secular counterparts in the production of poetico-musical love letters for the ladies of their hearts. Thus we find in an old fourteenth-century manuscript in Vienna a musical love letter which Archbishop Pilgrim of Salzburg (d. 1396) had commissioned (it was written by the archbishop's court musician and poet Hermann, generally known as the "monk of Salzburg") and which he (the archbishop) despatched over his own name from Prague, where he engaged in negotiations with the King of Bohemia, Wenceslaus (1392), to the "most beautiful lady" of Salzburg. The fact that Walther von der Vogelweide, the famous German Minnesinger, was actively participating in the feud of Guelfs and Ghibellines is perhaps less significant than that the Italian musician David Rizzio, an intimate friend of Mary Queen of Scots, was murdered, allegedly with the knowledge of his royal mistress, an event which gave the whole history of Scotland a fateful new turn. The first Queen Elizabeth was not only a political genius but also an excellent virginalist. It was a whim of hers that she could not bear being listened to while playing the virginal. At one time the Ambassador from Scotland did so anyway, but then her fury was such that the Ambassador—Melvil by name—could quiet her down only by assuring her that her playing was better than that of her Scottish rival Mary.

One of the most significant mu-



sicians about the year 1700 was Agostino Steffani (1654-1728). He is considered an important composer of operas and was a very close friend of Handel's, for whom he secured a position at the court of Prince Elector George of Hanover, later King George I of England. Apart from his superior musical qualities, Agostino soon had occasion to display his diplomatic talents. He functioned as Emissary Extraordinary at the German courts, to overcome the objections that were being raised against Emperor Leopold's plan to assign to the House of Hanover a ninth seat in the Electoral College. Agostino succeeded in 1692. By way of reward he was made Papal Protonotary. He entered the service of Prince Elector John William of the Palatinate, and the Pope appointed him Apostolic Vicar in Northern Germany. Agostino was indeed one of the best diplomats of his day.

Another musician of great political influence was the famous Farinelli (1705-1782), who has the reputation of having been one of the greatest prodigies of vocal music of

all times. In London he sided with Handel's enemies and sang himself into the possession of a fortune. In 1736 he went to Spain, and there his singing succeeded in winning the pathologically depressed King Philip V back to taking an interest in the world and his realm. The condition of the king improved from day to day, a fact that could be attributed only to Farinelli's daily administration of four arias. Farinelli was hired on a lifelong basis, at an income which the British historian of music Burney estimates to have been some 3,000 pounds. Farinelli became the King's steady advisor and is said to have wielded the power of a Prime Minister. When Philip V died, Ferdinand VI succeeded to the throne. He was congenitally morbid, as his predecessor had been, and kept Farinelli in the same post. Farinelli's great personal and political influence remained unchanged under Ferdinand, and only the latter's successor, Charles III, whose nerves were of a sturdier variety, dismissed the great singer, who in 1761 settled for good in Bologna.

Musicians among rulers and heads of state have never been a rarity. Harry Truman was by no means the first musically inclined President of the United States. Thomas Jefferson, for instance, was fond of playing the violin, though the views regarding his attainments in this field are divergent, to say the least, and some authorities call Jefferson "the worst performer of all of Virginia."

There is the view that Hitler's self-assertive megalomania, which ultimately brought about a global catastrophe, was conditioned by the fact that his efforts as a painter met with failure. After his assumption of power, he fairly wooed the favor of artists. That Richard Wagner was his idol is well known, and it is quite possible that he regarded himself as a sort of Siegfried or even as Loge or Hagen. He felt that he was the executor of Wagner's "estate" at Bayreuth and elsewhere, and he did manage to exert a corresponding degree of influence in certain areas at least. Hitler's end was a caricature of Wagner's *Götterdämmerung*.

The most important musical ruling house is possibly that of the Hapsburgs. The very founder of that dynasty, Rudolf I (1273-1291), is the

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## “University speakers were top performers on our *Hi-Fi Holiday*\* Concert Tour”



*Fred Waring*  
FRED WARING

“I had always dreamed of applying hi-fi techniques to our live concerts . . . but I hadn’t thought it could be accomplished to my satisfaction. I presented the problem to University prior to launching our first nation-wide tour. Result? University provided the most stirring sound I had ever heard in a concert hall, so dynamically effective that we named our show ‘Hi-Fi Holiday.’

“University deserves a low bow for their contribution to the success of our show. ‘Hi-Fi Holiday’ made sound history . . . it was sound success — and University will be with us again on our second tour — a top performer most welcome to share the stage with The Pennsylvanians anytime.”

*\*First such live stage presentation in musical and high fidelity history.*

### AND HERE’S WHAT FRED WARING’S CHIEF ENGINEER HAS TO SAY . . .

“Fred Waring’s 10-week ‘Hi-Fi Holiday’ needed loudspeakers which would withstand the abuse of a grueling 200-500 miles per day in a trailer truck. The speakers had to be easy to set up in theaters, auditoriums and even large, hard-surfaced gymnasiums which, each night, would be physically and acoustically different, yet produce high fidelity sound that would make every seat ‘front row center.’

“University loudspeakers were selected not only be-

cause of their reputation for quality and reliability, but also for their constancy of performance characteristics which is extremely important to the exacting achievement of aural ‘balance’ and ‘perspective.’

“We were happy to find that these technical objectives could be accomplished using various speaker types and systems from University’s standard high fidelity line. Not a single speaker failure occurred during the 20,000 mile cross-country tour.”

**Russ Turner**

See your dealer for a demonstration of what University can do for you! For FREE LITERATURE on speakers and components, enclosures, kits and complete systems, write Desk Q-1, University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N. Y.

**LISTEN**

*University sounds better*



# Music in the Community

MAX KAPLAN

**W**HAT is a community? How is it related to such terms as *common, communal, combine, or communication?* *Com* is the source of the similarity: a being *with, together, a unity.* Music in a community is an entity within and among other things.

A business group in Hartford, Connecticut was asked to contribute to the musical activities of a local college. They asked, "Why come to us? What responsibility do we have?" To answer that question is part of our assignment as a Commission on "Music in the Community."

Congressman Frank Thompson, Jr. of New Jersey succeeded in the 84th Session of Congress in having four bills passed in behalf of the arts. What have music teachers at stake in the attitude of the Federal government toward the arts? The answer is another part of our assignment.

Several persons approached the Adult Education Association of the U.S.A. in 1955 to the effect that it had paid too little attention to the arts. Tell us, answered the AEA, why we should do more. What do you propose? This answer is still another part of our responsibility toward the Music Educators National Conference.

These and many other examples illustrate the many obligations of

Commission VIII which need to be spelled out even if they cannot all be met. Yet, since the Commission was formed, a most important issue has developed in a way none could have anticipated. The Russian sputniks and the shock to our own progress in science have intensified criticism of American education. There are many facets to such a problem, but the schools are always easy targets, and now the opponents of progressive education and those who fight the "frills" of music, for one reason or another, will have hatchets in one hand and dispatches in the other.

Where do we stand? What should be the new balance of purchases or

budgets for chorus in relation to chemistry, of band uniforms to physics laboratories, or of music teachers to mathematicians? Thus the breadth of the Commission grows in its responsibilities to music education.

Basic to any thinking about music in a missile era, or music for the businessmen of Hartford, or support for Congressional measures, or the need for music in adult education, looms the larger question still: What is the place of art in our society? Where is our society going? Where have we arrived a little more than four decades from the year 2,000 A.D.? Can there be a genuine crea-

(Continued on page 47)



Enthusiastic Wally Meyer Stops the Police for a Song

—Bahama News Bureau Photo

*A member of the Faculty of Boston University's School of Fine and Applied Arts, Max Kaplan is now occupied with the establishment of a Fine Arts Center at the University. As indicated in this article, he is also serving as Chairman of the MENC Commission VIII on Music in the Community.*

# Concert fidelity

*starts at the back*



Because of the marvelous advances in design and engineering in the last decade, many wonderful things now come in small packages. Small cars have the power and performance of large costly models; pocket-size radios reproduce the artist's performance as realistically as elaborate consoles of yesteryear; and now there's a small piano that performs with the *tone beauty of a grand*. This piano is the *dyna-tension* Everett.

#### **What is the secret of Everett's concert fidelity?**

As with all modern-day high fidelity, it is a combination of things; but essentially this "grand piano" performance in a graceful, small piano results from a principle that both the Everett spinet and a grand now have in common—*high tension strings*.

#### **What is the advantage of high tension strings?**

A string under greater tension produces enriching overtones that are otherwise suppressed. This can be quickly and easily demonstrated with a tuning fork. Pluck the tuning fork and press it on a table, first lightly, then firmly. Notice how the tone becomes fuller, richer, as you increase the pressure.

## The EVERETT piano

has the "grand" combination of bigger action, full square plate, high tension strings, iron "post" back.

Write for new 75th anniversary catalog with list of dealers. Everett Piano Company, South Haven, Michigan.

#### ***Is there no difference between a grand piano and the Everett?***

To be sure, the Everett does not and can not equal the large grand piano in *volume*. That's why nothing can ever take the place of the concert grand for large auditoriums. However, it is no longer necessary to compromise performance with styling where auditorium volume is not needed. The beautifully fashioned Everett offers not only concert fidelity but distortion-free volume that is more than adequate for today's home.

#### ***Is Everett the only small piano with the concert fidelity of a grand?***

While no one can patent the application of "high tension" strings to a piano, this application is not practical in a wood post piano. To be specific, the back of the piano must be strong enough to support the added one-ton pull of the strings in a high tension scale. Everett solved this problem in 1946 by developing and securing patents on counterbalancing iron lever backposts. These metal levers not only support the added tension; they actually keep the piano in tune longer! Although iron levers alone are not *dyna-tension*, they are the all-important and visible clue to concert fidelity performance.



# A Champion of Gospel Song

ALBERT CHARLES NORTON

THE past century, with its captains of industry and scientific advance, has produced also master musicians who have packed the concert halls and personalities to lead the masses in popular and sacred song. Charles Wesley, musical hero of the British revival in the 18th century, made America a land of singing churches. He was followed through the 19th century by Moody and Sankey, and into the 20th by Torrey, Chapman and Alexander. Billy Graham has brought some heart-warming songs to the present metropolitan arena. But no more colorful song leader has appeared in the revival world than the late Homer Rodeheaver. When coupled with his unique Gospel Preacher, Billy Sunday, we have an unforgettable partnership, that lingers in transformed lives and permanent publications.

Hundreds of thousands in America and all over the world have claimed membership in the Rodeheaver choirs. All have warmed up to his ever-present trombone and to his familiar choruses, *Brighten the corner where you are* and *If your heart keeps right*; and every former member has a lasting memory of his winsome, hearty and jovial personality.

Although born at Cinco Hollow, near Union Furnace, Ohio, October 4, 1880, his boyhood and youth were spent at Jellico, Tennessee. Here his father ran a saw-mill and his brother Yumbert had a music-shop. Here

young Gracie Moore took her first step toward the Metropolitan Opera. Here, in a typical Southern town, Homer Rodeheaver worked for twenty years out of doors, acquiring a splendid physique, learning the cornet, and developing the Southern accent and stock of tales that so often pleased his great audiences. 1896 found him earning his way through Ohio Wesleyan College, specializing in music, learning the trombone and playing in the band, at the same time becoming an active cheer leader. Then came the Spanish American War during which he spent four months in Cuba, playing with the 4th Tennessee Regiment Band. Returning to college for a short term, his purpose and ambition became fixed on a career of sacred music. He made friends, studied in New York with David Bispham, Evan Williams, Oscar Saenger and Oscar Seagle, and in Philadelphia with Walter Hoxie and Ada Kurtz. But it was five years with the evangelist William E. Biederwolf



Song Leader Homer Rodeheaver

—Photo, Courtesy Jas. Thomas

that gave him the opportunity to train and plan as an evangelistic chorister, eventually to meet Billy Sunday and, to form their famous partnership.

Billy, a former baseball star, was a good judge of individual players and of team work. He recognized qualities in young "Rody" that seemed to complement his own. They were different to the point of contrast, and yet perfectly balanced. The soothing baritone voice, the ingratiating manner, the handsome face, the dark wavy hair and the stage presence of a veteran were qualities that Billy most admired. *Twenty Years with Billy Sunday* is the musician's own story of that remarkable association. What Sunday did through personal gymnastics, Rodeheaver achieved with consummate grace through the many

(Continued on page 36)



Albert Charles Norton, a former member of Rodeheaver Choirs and the Winona Lake School, is the composer of over 1100 Gospel song lyrics. He is a resident of Philadelphia, Pa., and has written extensively on music education and hymnology.

# Percussion Ensembles in the Schools

PAUL PRICE

THE prime purpose of having a percussion ensemble is obviously to perform percussion music. Like other instrumental ensembles, it is possible to organize such a group for educational and instructive as well as cultural purposes. The general objective for having percussion ensembles in the public schools can be a part of the total education of students in helping them develop an appreciative, more complete musical taste and judgment. In addition, it is possible to afford the percussion student a more complete musical experience by helping to discover the enjoyment and benefit—cultural, social and technical—derived through the responsibility demanded of ensemble participation.

In the early grades percussion groups can function well as an attractive means for teaching beginning notation (note symbols, note values, etc.). At the Junior High—High School level, groups may well become proficient enough to perform at least one work as part of a band or orchestra program. At college level, a percussion ensemble can be prepared to perform an entire program of varied and interestingly enjoyable percussion music.

The percussion ensemble should supplement, as do wind and string ensembles, and not take the place of

regular organization rehearsals. Student interest and curiosity can be aroused at all grade levels by attending "live" performances of percussion ensembles, by listening to recordings and by displays of percussion music, pictures of prominent percussion groups and printed programs of their performances.

At first, small volunteer groups, or perhaps an entire percussion section, can be brought to meet. Later these groups may be added to, or even combined, to permit performances of larger works. Public performance and display, as soon as possible, will promote confidence and stimulate interest.

Grade school percussion ensembles need little if any equipment at the beginning. Many works written for

this level do not list specific instrumentation; therefore, rhythms may be clapped, tapped, stomped, or played on any available percussion instruments. Junior High and High School groups need at least the conventional percussion instruments of the High School band or orchestra. College groups can employ many unusual percussion instruments, in addition to the standard equipment of a percussion section.

Player-performers, at college and professional levels, are expected to own various snare-drum sticks, brushes, the usual assortment of bell, xylophone and marimba mallets, triangle beaters and a triangle, various timpani sticks, bass-drum beaters, tambourine, castanets and a wood-block. This is considered essential to insure the best ensemble performance with a minimum disturbance created by borrowing or exchanging equipment during rehearsals or performance.

Percussion music is classified according to four types: functional, contest, aesthetic and extremist. The latter type includes percussion instruments not generally recognized by the public.

The following publishers list various types of percussion music: Music for Percussion, New Music Editions, Mills Music, Inc., New Sounds in Music, Edwin H. Morris and Co., Rubank and Company, C. F. Peters Co., Carl Ludwig, Glis-

(Continued on page 98)



Paul Price and Percussion Student, Warren Smith Playing Brake Drums

—Photo, Radford Bascome

*Paul Price, performer, educator, music publisher and recording star, taught the first classes in percussion ensemble ever given for credit, at the University of Illinois in 1951. He is now head of the new department of percussion ensemble at the Manhattan School of Music, New York, and has held clinics and workshops in colleges and high schools throughout the United States.*

# Musical Bulletin Boards

VELMA RADEBAUGH

WITH a few pieces of construction paper, a few snips of the scissors and some pins, the bulletin board can be used advantageously to help the child grow in his interest in music. Here are a few of the bulletin boards we have used in our schools. We have sometimes used a design to aid the student in listening to a composition by helping him visualize a certain piece of programmatic music. For example, the *Witches' Dance* by MacDowell and *Danse Macabre* by Saint-Saëns can easily be illustrated as shown in the accompanying photographs. The students found learn-

musical designs add attractiveness to the environment of the schoolroom.

Clippings concerning current musical events, programs of community concerts, pictures and musical cartoons may be added when available. Many ways can be found to display such miscellaneous items artistically.

Our children are becoming better acquainted with the composers by the monthly display of a large, attractive portrait of one composer, with his full name and the period in which he lived. We listen to a few



ing musical signs and symbols more interesting when musical autumn leaves or winter snow-flakes were shown on the bulletin board.

Illustrations of songs the children are currently learning will always heighten their interest. Seasonal



of the most interesting works of that composer during the month, besides telling the children a few of the more entertaining and important incidents of his life. They have enjoyed listening to parts of the Music Master Series of recordings, which provide a narration of the composer's life, accompanied by selections from some of his works. Frequently the children volunteer to give their own reports on the composer who is currently being studied.

Thus, in many ways, the bulletin board can be a valuable aid in furthering the child's knowledge and appreciation of music. >>>

*Velma Radebaugh is a music teacher of considerable experience in the public schools of Iowa, at present active in the Ames elementary grades. She has the degrees of Bachelor of Music (Grinnell) and Master of Music (Northwestern University) and has contributed articles to the "Educational Music Magazine" and other publications. The illustrations represent her own practical experience.*







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# The Organ-Grinder Had His Day

THERE'S a barrel-organ caroling across a golden street,

In the City as the sun sinks low;  
And the music's not immortal; but  
the world has made it sweet  
And fulfilled it with the sunset glow.

Many will remember Alfred Noyes' familiar words (though the refrain, "Come down to Kew in Lilac-time" may help recollections), concerning the organ-grinders of London. Substitute the Brooklyn Botanical Garden, and it might be New York, ever fascinating, ever changing Metropolis of a by-gone era, the age of the ornulu, the rococo, Tiffany glass—and organ-grinders!

The Byrons, father Joseph, son Percy and other members of the family, came to New York from Nottingham, England in 1888 and, until 1942, five generations of Byrons photographed the city. From this unsurpassed pictorial record of New York City, now the property of the Museum of the City of New York, Grace M. Mayer, Curator of Prints, has chosen some 200 photographs of the period between 1890 and 1910 and linked them with text, her own and quotations from journals of the time, in a handsome and utterly captivating book, *Once upon a City*, published by Macmillan in September. A chapter on organ-grinders, gone for all time from the city's streets, merits at least a partial quotation.

"The street musician, with his heavy hand-organ on his back, endures many a hardship. He is often driven away from a block by policemen, and servant girls insult him, and often while he looks up to the windows of a handsome house and grinds out *America* or *Annie Rooney*, the butler comes out and gives him ten cents to play on the next block.

"You might think this was what he wanted. It may be so in some cases, but the particular organ-grinder

of whom I write is not altogether pleased. Although the ten cents is a welcome acquisition to his funds, the fact remains that he has the true Italian love of music. To his taste the hand-organ produces more beautiful sounds than are heard in the finest Wagnerian operas. When people drive him away from their houses he feels like returning to the sunny land where everything is music, love and poetry, macaroni and Chianti. But there are times when the organ-grinder's life is happy. If he gets an encore he considers the place where the applause was sounded as the most beautiful spot in the city. Unfortunately, his audience at this time is not critical, the hand clappings and pennies coming entirely from children. But the old organ-grinder does not mind that. His music has been appreciated. He removes his hat, bows, his corrugated face breaks into a broad smile and he grinds out the notes of *Annie Laurie* with the ache gone from every muscle in his body." (*New York Herald*, 1896)

## Called "Civic Scourge"

Back in 1856 . . . George Templeton Strong made fretful diary entry about "One of our civic scourges, an organ-grinder," and on April 26, 1879, *Harper's Weekly* found "the German bands . . . becoming a feature here . . . a great improvement on the Italian hand-organ." The nineteenth-century weekly, *Time*, reported on November 16, 1889, that "Mayor Grant, ever mindful of the interests of the Metropolis, has succeeded in clearing the streets of little German bands, Italian organ-grinders, hurdy-gurdy players and fugitive cornetists. The reason is not that a majority of the residents . . . want these players suppressed. . . . In the poorer quarters of the city, particularly, these musicians serve a pur-



—Byron Photo, courtesy Museum of the City of New York

pose as useful, if not quite so high as—let us say the Thomas Orchestra (of so many favored seasons). . . . The players have been banished because they do not belong to the musical union. This is a free country, and its citizens are not going to be enthralled by pauper-made Italian and German music."

George J. Manson, in his *Harper's Weekly* series on *The "Foreign Element" in New York City*, wrote of vanishing pavement melody in the issue of October 18, 1890: "There are not one-third the number of organ-grinders that there were a few years ago," attributing the decline to legislation against the use of the soliciting costumed monkey and the rising demand for Italian laborers. "Organ-grinding a few years ago was an industry of which the Italians had the monopoly. A certain organ-maker on Chatham Square says that during the last twenty-seven years . . . he has supplied 5,000 Italians with hand-organs . . . costing from \$25 to \$225, and the ordinary instrument is capable of inflicting eight tunes. Aside from that prejudiced class of persons to whom the hand-

(Continued on page 48)



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# How Big Should a Band Be?

WILLIAM D. REVELLI

WHAT is the most effective number of woodwind, brass, and percussion instruments for a band? If a band work is to be commissioned, how many players shall we tell the composer to score for? Forty? Sixty? Seventy? Ninety? One hundred? He will also need to know what instruments these musicians are using—how many oboes, bassoons, flutes, clarinets, the proportion of cornets to trumpets. (Or is any distinction made?)

The size of the various sections of the band, in some cases, seems to be controlled only by the available number of players with instruments. These sections occasionally assume such overwhelming proportions that they become cancerous growths, throttling the performance of the band.

How many players constitute a band and what instruments do they play? I ask, is this a valid question for a composer or arranger to pose? At present, it would seem there would be as many answers as there are bands.

Needless to say, this lack of a unified conception of the band's personnel and instrumentation is extremely harmful and has seriously impaired and delayed the progress of the repertoire, besides adversely affecting its contribution in music.

Perhaps the solution to the in-

strumentation problem can best be found in the establishment of the band's repertoire. Since our bands can be classified into four separate and distinct categories—namely, (a) the school band, (b) the university band, (c) the military band, and (d) the municipal band—perhaps a separate and distinct instrumentation and repertoire is essential to its universal development.

The high school concert band must have a repertoire that is commensurate with its experience, proficiency and community and school commitments. This repertoire, by necessity, must be restricted in its grade of difficulty and its demands upon the young musicians. Also, since the function of the school band is versatile, its repertoire must, of necessity, be unlike that of our military bands.

On the other hand, the repertoire

of our university and college bands demands considerably more from both the composer and the conductor. Here we are likely to find musicians with added experience, proficiency and comprehension. In many colleges, the band membership is composed primarily of men and women who are entering the field of music as a profession. Naturally, they are interested in the more serious works of prominent composers. However, up to the present time, they have been dependent upon the school and military band repertoire and, while a few of these compositions are serious and worthwhile, the majority fail to challenge the musicality of our better bands and, on many occasions, the intelligence of our audiences.

If the concert band is ultimately to fill its role in the world of music (Continued on page 44)



—Photo, Aspen Music School

*This is the third of a series of articles based upon recent addresses by its author. Mr. Revelli is internationally famous as a conductor of bands, currently heading that department at the University of Michigan. He was the leading speaker at the most recent convention of the American Bandmasters' Association.*

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# Making Music Study Definite

KATHRYN SANDERS RIEDER

**W**HY do so many pupils "take lessons" so long yet feel so uncertain about how to practice, how to sight-read, how to study new music? They know few key signatures and their approach to rhythm is as uncertain as it is unpredictable.

Is it really surprising that as they go on to more difficult music with the basic instruction unmastered, the load of the unlearned becomes too much for them? Many decide they are unmusical and give up lessons. Yet in most cases their goal of wishing to play well was not at all unattainable. With a little more attention to making music study definite it could have been realized. Music lessons could have been a pleasant and satisfying adventure.

Some forget they must learn to learn music as well as to learn music itself and that its requirements are logical and specific. Being definite about music study begins with the first interview with the new pupil. By listening to the pupil play, or through other tests, the teacher can estimate rather definitely how far the pupil can go. Close correlation has been found between the good music teacher's evaluation of pupil ability and the results of music aptitude tests.

Older students or the parents of younger students need to have a definite understanding of the degree of talent present. They need to know something of the result to expect. Many adults and many children have been greatly impressed by stories of prodigies or fiction concerning musicians. People have been known to mortgage their homes and to make all sorts of sacrifices, thinking a few years of study would place a bright youngster among the great musicians. They hear too little of the true, whole picture, and they need the teacher's wise evaluation from the first.

The need for being definite presents itself immediately in the course of study. There are so many things the teacher would like the pupil to learn, but what is the absolute minimum he should know well in a given period? He knows that some pupils will advance more gradually than others, that no set course fits all individual needs, but that a definite course of study must still be held in mind. It can be interesting, attractive and direct. It can include basic information, basic repertoire, basic music history, to give him well-rounded music experience. Just as a child in school must know a certain amount to pass a year's course of study, so a music pupil can be held to definite minimum requirements. Until the teacher has definitely in mind what this must be, no intelligent planning or music study can go forward.

## Teacher-Pupil Co-operation

But when the teacher knows the talent present, and the material he will teach, he is still conscious of the great part to be played by teacher-pupil co-operation. He will take some time to let the pupil understand the goals they have together.

First of all he wants the pupil to

have a definite knowledge that music study is not to be play, even though games and play are used at times. Pupils like to do hard things they can succeed with. Skillful teaching sets up easy steps so that the pupil climbs to new heights at a rate which offers both challenge and encouragement.

In seeking pupil co-operation the pupil can be encouraged to tell what he hopes to accomplish with music study. Often this is significant to the teacher in many ways. He can suggest a more realistic goal, one he will enjoy, if he sees the pupil dreaming too optimistically.

"What are we learning this week?" can be asked in many variations to bring the understanding into clear focus for the pupil. The teacher needs to recall that the pupil does not learn through being told a time or two. The problems need presentation, drill, review and testing to fix the points firmly in the student's mind. Because music lessons are applied learning, it is sometimes forgotten that the same steps to learning apply here.

So it is well to be definite about lesson planning and presentation. At every step it can be asked "What does this pupil need most at this point? What is the simplest, most direct way to achieve it?" Such seeking to be definite will aid the teacher in clearing away much confusion in the order in which teaching progresses.

In the pupil's approach to his instrument there must be a definite method. He can be reminded that no golfer, no ball player or other athlete would neglect correct methods of using his hands, arms, body. On the contrary, he goes to experts who can teach him, he watches slow-motion pictures to see just how experts get results. He practices long hours to

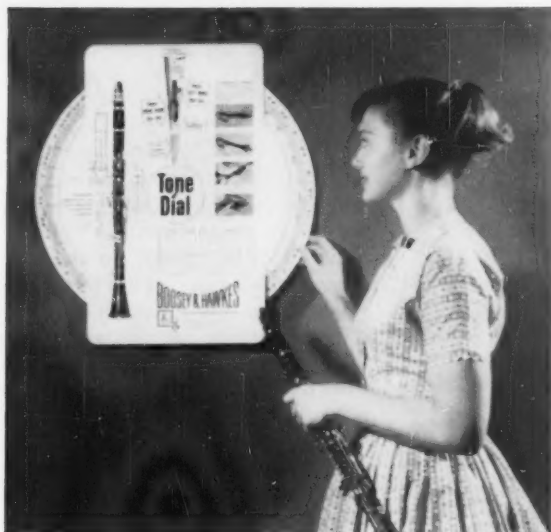
(Continued on page 93)





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# Organizing a General Music Class

VICTOR JURGIELEWICZ



—Alfred Brown Photo

ALL the glory and publicity of school music is usually captured by precision-drilled bands, well-sounding orchestras and select glee clubs, thus making it easy to lose sight of the most important phase of music education carried on in the so-called general music class, where youngsters with and without musical talent meet as required of them while in the seventh grade, sometimes in the eighth and the ninth. Dealing with no selective groups, the music teacher has to regard the technical proficiencies of singing and playing as secondary to providing pleasant but valuable musical experiences for all and to the utilization of the educational values of music in such a manner as to offer every youngster, regardless of his particular interests and talents, a purpose in exploring the subject. Children's opportunities for a broad general educational background are increased when interest in related fields of arts and humanities is stimulated in the music classroom.

To teach them thus is not an easy task and one needs more than theories when faced by thirty or more lively adolescents. A satisfactory program structure results usually from experimentation over a period of years with a variety of procedures.

*This practical article is from the introduction to the author's new book, "Music for All," designed as an aid to teaching general music in junior high schools. Mr. Jurgielewicz is a graduate of the Warsaw Conservatory of Music, at present teaching at the Frank Ashley Day Junior High School, Newton, Mass. He holds a Fellowship from the Ford Foundation for the Advancement of Education which made possible the survey resulting in his as yet unpublished work.*

retaining and developing those which evoked the positive response of the pupils, re-examining and eliminating others not well received.

The enthusiasm for music which the seventh-graders are carrying over from the elementary school is at a high pitch as they approach the junior high school phase of their musical education. They look forward with anticipation to being taught the subject by a specialist, expecting him to be just like the music supervisor whose occasional visits they so thoroughly enjoyed. Sustaining and cultivating this elated feeling in the youngsters is one of the junior high school music teacher's responsibilities.

## The Prerequisites

It would appear, therefore, that the best initial effort in this direction would be to proceed immediately into singing and listening activities. Yet one who does that deprives himself of the opportunity of organizing the classroom into a working unit. Important as it is that the pupils leave the classroom full of the same enthusiasm with which they entered, it is equally important to impress upon them that order and good organization are essential prerequisites for successful musical enjoyment of the music course. This should not be done by means of a lecture; in fact, it does not have to be talked about at all. The activities of the introductory lessons should be such as to bring the awareness of this policy to the pupils.

Too often the music classroom is beset by disciplinary problems. Al-

though most of them have their basis in improper handling of the subject by the teacher, some are the result of "playing up" to the children beyond need. The youngsters are quick to spot a teacher who will go overboard in his efforts to please them. Such a person leaves himself wide open to unreasonable demands from the group and may not be able to follow through with planned work. This is not to say that diversions are to be discouraged; on the contrary, they should constitute part of our teaching, but they should originate from suggestions and not demands. While the latter imposes the will of the class upon the instructor, the former is a constructive way of inducing class participation in group planning. The teacher who successfully combines in his first lessons the elements of organization with activities of a purely musical nature is off to a good start.

As junior high school youngsters enter, you will see them hurrying to occupy vantage points. Those who like music more than others try to get a front seat, those who expect to do a little fooling get together in groups, mostly in the rear, while the least aggressive children occupy the remaining seats.

After all the pupils are seated, the teacher introduces himself, writes his name on the board, and proceeds to get acquainted with the new students by means of reading their names from the list. Chances

(Continued on page 96)

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# Musicianship via Records

A. KUNRAD KVAM



**E**AR-TRAINING has always been a basic part of the development of sound musicianship. However, it has often been difficult for the teacher to find sufficient time to devote to this aspect of music training. It is for this reason that ear-training exercises (music dictation), on records, may prove valuable to both students and teachers.

You may ask what basic knowledge of music will be required of any individual using the Rutgers University Music Dictation Series. For the first five records, one only needs to be acquainted with the treble and bass clefs, to the extent of knowing the letter names of the lines and spaces. This factual knowledge is available on the cover of Volume I. For records six through ten, one should know the value of notes and their corresponding rests. An explanation of these will be found on the cover of Volume VI.

When we refer to basic musicianship, this term is understood to include the knowledge of note values, rests, key signatures, time signatures, clefs, intervals, triads and music notation in general. Inasmuch as music deals with sound, merely to know how to write and recognize the symbols of music on a printed page is not enough. It is also necessary to determine pitches and values

of notes, when they are sounded on an instrument. Many of the exercises on the Rutgers University Music Dictation Series recordings are to be written on manuscript paper. When the musician writes what he hears, little by little, he acquires the ability to associate the written note with its sound. I am sure that all musicians will agree that if a person can write and name what he hears, he will be better able to hear what he sees. One need not be reminded that hearing mentally what one sees is necessary for fluent sight-reading.

## Supplementary Material

Many instrumentalists have asked me such questions as these: How can I become a better sight-reader? What would you suggest that I do to help myself in learning more about the basic elements of music, such as scales, time signatures, notation, etc.? Can you recommend a good book on basic musicianship? Until recently, I have had no ready suggestion to make, other than that of enrolling in a music school or in music classes. These are still the best solutions for the serious music student. However, even if it is possible to take advantage of these two methods of learning, the Rutgers University Music Dictation Series, both the material on the records themselves and the information on the record jackets, may be used as supplementary material in any music class or by an individual possessing a record-player.

I have mentioned earlier in this article that even in music classes there is rarely enough time to devote to ear-training. It was with this

in mind that I began preparing a set of music dictation records, including explanations of music fundamentals, to be used either in class, or assigned as part of the daily preparation outside the classroom. Also, it became apparent that by using the dictation records, instrumentalists and singers not regularly enrolled in music classes could very well work by themselves to gain the basic knowledge of music grammar and drill in taking music dictation.

With the help of Music Minus One and its many facilities, we at Rutgers University have been enabled to publish the ear-training records, and to make them available to individuals and schools.

In addition to the many amateur instrumentalists and singers and to those just starting the study of music, there are many professional musicians who memorize music and perform it exceedingly well. Perhaps due to this very precociousness of the artist, the demands of actual performance have crowded the music study that helps develop sight-reading ability. I am convinced that these professionals will also benefit by the information and the exercises contained in the ten long-playing records that comprise the Rutgers University Music Dictation Series. >>>

*Dr. A. Kunrad Kvam is Chairman of the Department of Music, Douglass College, Rutgers University, New Jersey, and internationally known as a musician and music educator. As editor of the Rutgers University Music Dictation Series, which teaches sight-reading and ear-training through a set of LP records, Dr. Kvam has made a most practical and timely contribution to the materials of music education.*

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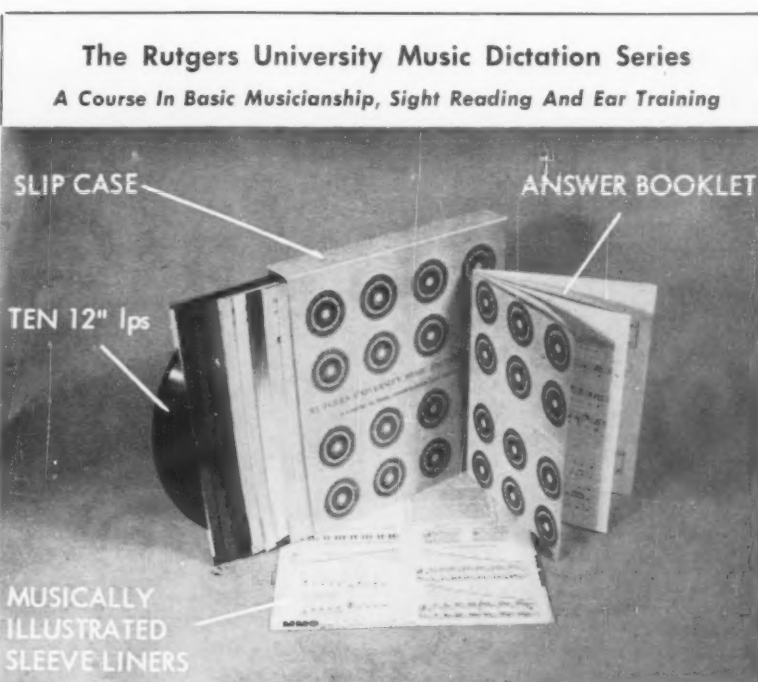
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TRIADS. Third or fifth degree written and named. Bass and treble clefs used. Rhythmic patterns. Procedure for taking rhythmic dictation. Writing rhythmic patterns in 3/4 measure.

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# Lend Color to Piano Study

PHILIP GORDON

**W**HAT is the greatest problem connected with teaching children to play the piano? Many would agree it is the problem of retaining the child's interest after the novelty has worn off.

Why is it so difficult to preserve the first flush of enthusiasm? Because the initial enjoyment so quickly gives way to hard work.

Does a child object to hard work? No, a child welcomes hard work—but only when it leads to success. Childhood is so busy a time, there is so much to be learned, so much growth to be attained, that a child seems instinctively to drop any experience that fails to lead to success. For children apparently know—what adults sometimes forget—that all learning, all growth comes through achievement, never through frustration.

It takes a long time to learn to play the piano—why should a child expect to be able to play after three or four lessons? That's an adult's viewpoint, not a child's. All a child wants is to get enjoyment from his activity at the piano. The music book presents problems which he is expected to solve. If, after reasonable exertion, he hears a result which gives him pleasure, he is happy. He can call in father, mother, brother, sister, playmates, neighbors and demonstrate again and again his unique and enviable experience.

But does he have a right to expect



that result before he has done enough hard work to earn it? Yes, he has every right to expect a happy result immediately, on his first contact with the piano. The child does not respond favorably to the admonition that "This may be painful now, but you will appreciate the value of it later." He lives in the present and cannot visualize tomorrow.

## Sustaining Interest

As every teacher knows, it is not difficult to have a good first lesson. Techniques for first lessons have been amply demonstrated at meetings and conventions. But what of the fifth or the tenth lesson? What of the time when it becomes necessary to tackle the job of reading notation? That is when study and drill must be undertaken in earnest. That too is when success wanes, interest flags, parental threats begin, and the teacher is on the way to losing another pupil.

Should we therefore give up teaching pupils to read music? No, it is certain that reading is absolutely essential. But it is a great question whether the conventional musical notation is the most suitable one for young beginners.

The purpose of any notational system—as far as pitch is concerned—is to tell the player what sounds must be produced. Our common notation tells this by the position of notes on the lines or in the spaces of the staff. Lute tablatures of the sixteenth century used letters instead of notes to show what spot on the lute string was to be pressed. Color notation for the piano identifies the key to be struck by matching the colors of the printed notes with the colored chart placed in front of the keys. For beginners the color system is superior to the common notation because it recognizes that the beginner cannot translate notation into sound-relationships. Only later does he learn to look at the printed symbols and hear in his mind's ear what tones should be played. All he can learn at first is to translate notation into finger locations.

But that information, which is indispensable to the beginner, is exactly what our common staff notation does not give. It gives the pitch differences, but it furnishes no help in finding their locations on the instrument. If you stop to figure them out, you can find them, one note at a time, with pauses for the necessary calculations. But that is not the road to success for the beginner. He wants the continuity of music, not its disjointed details. Until he learns to interpret notation with his ears, the beginner will almost literally have to think with his fingers. By

(Continued on page 46)

*Philip Gordon (Ph.D., Columbia), has had wide experience as a conductor, composer, educator and writer, currently serving as Visiting Chairman of the Department of Music Education, Chicago Musical College, and Associate Professor of Music, Urban Division, Seton Hall University. He has made practical use of the Play-by-Color System created by Lenore and Sid Wolfe, Box 432, Millburn, New Jersey.*



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# Susy Plays the Piano

FLORENCE O. ROBERTSON

AFTER more than thirty years of piano teaching in a rural section of North Carolina, I am firmly convinced that more children are driven from the study of piano by overly anxious parents than by any other factor. While there are few real child prodigies in the musical world, I sincerely believe that anyone can learn to play the piano if a desire to do so is present and encouraged. When I say *play* I do not mean that one needs to become a highly competent musician, but one should certainly be able to play for personal enjoyment.

I have taught basic types of children, some so *nervous* that it was almost impossible to hold their attention through a thirty-minute period. While they may never play in public satisfactorily, the enriching experience derived from playing for personal pleasure far exceeds any effort put forth on the part of the teacher. A nervous child can become a contented one when exposed to proper guidance.

Then there were those who were *lazy* about detail, who eagerly fumbled and fiddled to the point of exasperation. Those students could not have attempted beautiful flowing runs without the aid of "blocked" music, i.e., chords and hymn-type music. The third type, and the one I would like most to comment on, is the *disinterested* child. I have infinite patience with a child who *tries*, though he may be slow, but why force those children who lack

all drive and interest? That is the question which it behooves every music teacher to consider before losing patience and declaring that "Johnny" or "Susy" can't learn to play.

I would like to share a few personal examples of my teaching experience—not that my method is in any way superior, but because I may encourage some parent to keep trying. First, there was the child who wasn't, according to a parent, "worth the music money spent on her." She had an "I-don't-care" attitude. A personal conference with her revealed that she had been studying music for three years and was still unable to play. She had been given two lines in her study book and nothing else for an entire

summer because she refused to practice. She disliked "classical" music and considered it "nothing". When I changed her assignments to a modern study book of well known tunes and encouraged her to play some hymns and simplified popular melodies, she became a new student. She was no longer obstinate and became a sweet co-operative little girl.

Johnny's mother hoped to realize everything that she had missed in her youth through her son's achievements. It did not matter whether there were a dozen fellows waiting for a ball game; Johnny must practice his scales for a full hour at the appointed time every day. After a tearful, year-long battle, the mother surrendered her cause as hopeless.

(Continued on page 92)



—Photo, Courtesy National Piano Manufacturers Association of America

A rural school and piano teacher in North Carolina for over 35 years, Florence O. Robertson received her training from Margaret Huff, a pupil of a Franz Liszt student. She has attended Meredith College in Raleigh and Wake Forest College, and has been a contributor to the "Etude" and other magazines.

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## A CHAMPION OF GOSPEL SONG

(Continued from page 18)

variations of song. He was a lover of the old hymns, using and publishing them. He found a place for conservative and liturgical numbers; but he gave special attention to the "Gospel Song."

The huge evangelistic tabernacles were specially designed for the Rodeheaver talents and choral acoustics. There were no microphones, but sounding-boards were placed so as to attain the effects desired. In the various cities the chorus choirs were assembled and trained in advance, and as many as three different groups were assigned places for alternating days and nights. Needless to say, choir seats were in demand, and to sing under the direction of Rodeheaver was like a conservatory course.

Choirs assembling an hour before the meeting received education and entertainment with the popular teacher. Variety was the spice of a Rodeheaver song service. There was always a "punch" to the opening chorus. There were songs to fit every type of audience participation and appeal. There were songs to emphasize the particular message. There were special variations of *piano* and *fortissimo* — some that brought laughter and some that brought tears. There were solos, quartets, instrumental varieties, Negro Spirituals, Folk Songs and the inevitable trombone. Interims were filled with visual demonstrations, magic tricks and Southern tales with a touch of humor,—and all with a Gospel purpose.

Especially pleasing to his audiences were the welcomes in song extended to invited groups: the scouts, business men and women, veterans, fraternal societies, parent-teachers' associations, schools, colleges and the armed forces' units. Each received a special invitation and each responded with a favorite number, from every section of the huge building. Always there came the familiar and drawn out approval of the maestro: "That's Fine!" It is said Rodeheaver was the strongest competitor the secular platform ever had. He led the largest community groups ever assembled in America. There were 62,000 at the opening of Atlantic City's auditorium, 85,000

at Soldier Field, Chicago, and 250,000 at a Willkie rally at Elwood, Indiana. His favorite songs and arrangements for all types of voice were recorded by R.C.A. Victor, Columbia, Decca and on his own discs.

He was the first song leader to broadcast over KDKA's pioneer radio station, — followed by continuous broadcasts over the national networks. He was also the first to fly over the German lines in World War I playing his favorite trombone. He traveled over Europe and around the world, including the jungles of the Belgian Congo. Army camps, the Y.M.C.A., the Red Cross, Liberty Loan rallies and Victory festivals were stirred with the old songs and with a continuous stream of new ones. The Wanamaker Store in Philadelphia, at every Christmas season for many years, brought thousands of carollers to celebrate with him. Great churches invited him for special meetings long after the passing of his partner, Billy Sunday.

So popular were his songs that the presses were never idle. Hall and Mack of Philadelphia merged with him, forming the largest sacred music firm in America, with headquarters at Winona Lake, Indiana. Here he acquired a beautiful lakeside property for his home. Here he opened a Summer School of Sacred Music, inviting some of the greatest teachers, choir specialists and vocal instructors, entertaining them in his home, training in every department of choral music, and capping every summer session with a great oratorio performance. His brothers, and especially his sister Ruth (Mrs. James Thomas) ably assisted in this and many other projects. Mr. Thomas is now president of the Rodeheaver-Hall-Mack Company, succeeding the founder at his death in December, 1955.

Homer Rodeheaver was a lover of people, especially of the underprivileged. In his later years he spent some time in Florida for his health, and while there he founded the Rainbow Home for orphan boys, now known as Rodeheaver Boys' Ranch, located at Palatka, Florida. Here there is an opportunity for a complete education, from elementary

through high school, and to study music, as well as appropriate trades.

Rodeheaver compiled many editions of sacred song books, occasionally writing a new song himself, but usually encouraging aspiring musicians seeking publication. He had an inspiring personality, which led others to aspire with projects of their own. Ted Weems acknowledges his debt in the formation of his orchestra. Finley Williamson's Westminster Choir School had its origin through the great choral performances of the grove and tabernacle. New choral directors were born on the shores of Winona Lake; and new hymn writers received their initial lessons in metrical line and singable melody. Wherever choirs gather, or Gospel songs are sung, the name and work of Homer Rodeheaver will be remembered. ▶▶▶

## DANCING INTO CONFIDENCE

(Continued from page 9)

toe or folk dancing, because it *must* be done with a partner. Proper instruction must be an enjoyable experience that attacks shyness at its very roots. A girl who has learned to dance as a child never fades into being a wallflower. A boy who learns to dance early in life has "girl-fright" nipped in the bud for him and is spared many of the agonies of teen-age self-consciousness. Children who learn ballroom dancing are taught normal social life at a time when they are most impressionable. I can testify that dancing children are the leaders in the schools.

By the time I met Arthur Murray I had achieved the self-confidence that is the reward of those who overcome handicaps. Undoubtedly it was those years of working *with* people and striving to make friends that had enabled me to cultivate the type of personality which would be attractive to an unusual man who had been constantly exposed to so many beautiful and charming girls.

Now that I am older and exercise more mature judgment than before, I can realistically appreciate the value of a conscious but selfless effort to please and help others, which is the essential ingredient of the truly popular person. ▶▶▶

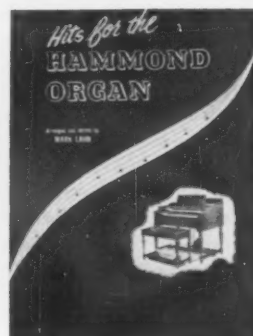
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# Things You Should Know About . . .

**APPOINTMENTS** — Alfredo Antonini has been named musical director of the Tampa Philharmonic Orchestra. . . . Mel Powell, pianist and composer, has been appointed to the faculty of the Yale University School of Music. . . . M. J. Newman, formerly Band Director and Department Head at West Texas State College, is the new Chairman of Music Education at the University of Georgia, Athens. . . . Francis Llewellyn Harrison, eminent scholar in the field of medieval English music and Senior Lecturer and Choragus at Oxford University, has been appointed Visiting Professor of the History of Music at the Yale University School of Music for the academic year of 1958-59. . . . Three 1958 graduates of Indiana University School of Music have accepted positions for the 1958-59 term. Dr. James R. Floyd, Tyler, Texas, is the new dean of the College of Fine Arts of the University of Corpus Christi. . . . William Appel, Slippery Rock, Pa., will teach voice and direct the opera workshop at the University of Colorado, Boulder. Evelyn McGarrity, Savannah, Ga., will teach voice at Oberlin College. . . . Don McCathren, nationally known conductor, soloist and woodwind clinician, has been appointed Director of Bands at Duquesne University, Pittsburgh. For the past five years Mr. McCathren has been Director of Educational Services for the G. Leblanc Corporation, Kenosha, Wis. . . . King's Chapel, Boston, has announced the appointment of Daniel Pinkham as Organist and Choirmaster. Mr. Pinkham is also harpsichordist of the Boston Symphony Orchestra. . . . David Blair McClosky of Duxbury, Mass. has been appointed Associate Professor of Speech at the Boston University School of Fine and Applied Arts. . . . Edouard Van Remoortel, Belgian conductor, has been appointed Conductor and Musical Director of the St. Louis Symphony Orchestra. . . . Max Ru-

dolf, formerly with the Metropolitan Opera, is the new Music Director of the Cincinnati Symphony Orchestra. . . . John Barnett is the new Director of the National Orchestra Association in New York. . . . Vladimir Golschmann leaves the St. Louis Symphony to become musical adviser to the Tulsa Philharmonic. . . . Dr. Arthur E. Westbrook, for 13 years director of the School of Fine Arts at the University of Nebraska, has joined the Nebraska Wesleyan University (Lincoln) faculty as visiting professor of voice. . . . Major Clarence L. Mills, Tonkawa, Okla., has been assigned to the Adjutant General's Section, U.S. Continental Army Command, as Staff Band Officer. He will supervise the training of all Army bandmen and develop techniques and doctrine concerning the use of Army bands. . . . David Vanderkooi, principal 'cellist of the Oklahoma City Symphony Orchestra, has joined the faculty of the University of Oklahoma School of Music. . . . Howard Shanet has returned from leave of absence to his posts as conductor of the Columbia University Orchestra and Assistant Professor of Music. Elliott Levine has been named Assistant Conductor of the University orchestra. . . . Veteran quality control expert David C. Semonite has been appointed Engineer in Charge of the new Pratt, Read & Co. factory in Central, S. C. which will manufacture piano actions. Clyde W. Freel has been named Chief Accountant for the new division. . . .



**SCHOOLS** — The Oberlin String Quartet placed fourth in an international competition held in Liege, Belgium. It was the only American quartet to rank among the top four, placing behind ensembles from Hungary, Czechoslovakia and Poland. . . . Seven operas have been announced for production during the current year by the Indiana University School of Music, opening with Verdi's *A Masked Ball*. Others will be Nicolai's *Merry Wives of Windsor*, Puccini's *Madame Butterfly*, Strauss' *Capriccio*, Mozart's *Don Giovanni*, the annual Palm Sunday production of Wagner's *Parsifal* and Prokofiev's *The Love for Three Oranges*. . . . Hofstra College, Hempstead, L. I., opens a new million-dollar Playhouse with a subscription series opening with the New York City Opera Company in Mozart's comic opera, *The Abduction from the Seraglio*, on Nov. 6th. The Melissa Hayden-Andre Eglevsky Ballet has been scheduled for December 19th. . . . Oberlin College has sent all 86 third-year students in the college's Conservatory of Music to Europe to begin a year of required study at the Mozarteum in Salzburg, Austria. . . . The New School for Social Research, New York, has scheduled seventeen courses and workshops in music for the fall term. The school's music faculty includes Henry Cowell, John Cage, Frank Wigglesworth, Otto Deri, Fritz Kramer, Franzi Ascher, Emmy Joseph, Gilman Collier, Norman Cazden, Emil Hauser and Inre Pogany. . . . Six faculty recitals will be given at the Peabody Conservatory, Baltimore, during its 91st season. Daniel Erincourt, pianist; Richard Kay, 'cellist; Victor Laderoute, tenor; Robert Gerle, violinist; and Clarence Snyder, organist, are the artist-faculty members participating in the series. . . . *The Subject is Jazz* is the title of a new 13-week series being presented by NBC-TV in co-operation with the Educational



Television and Radio Centre at Ann Arbor, Michigan . . . The annual Fall Music Materials Clinic, sponsored by the University of Wisconsin-Milwaukee Music Department, the University of Wisconsin Extension Music Department and the Wisconsin School Music Association, will be held on November 7th in conjunction with the annual Wisconsin Education Association convention on the Milwaukee campus. The Clinic will be devoted to reading of new materials carrying a 1958 copyright date for high school band, orchestra and chorus. . . . Don McCathren, noted woodwind clinician, made a recent lecture and concert visit to Iowa State Teachers College. He recorded *Five Dances for Five Clarinets* by Alfred Reed for broadcast over the college radio station and appeared as guest soloist in the Department of Music Band and Chorus concert. Mr. McCathren also held a clinic on the clarinet and clarinet choir at the summer session of the University of New Mexico, Albuquerque . . . The music department at Michigan State University, East Lansing, has announced a fall concert series including both vocal and instrumental presentations. Pauline and Gean Greenwell, mezzo-soprano and bass, recently opened the series, followed by Henry Harris, pianist, Louis Potter, Jr., cellist, will be heard in a faculty recital on October 26 and the New York Pro Musica will open the concert series on October 28 . . . Dates for the Michigan State University Lecture-Concert and World Travel series have also been announced. The New York City Ballet, Danish National Orchestra, New York City Opera Company, Boston Pops Orchestra, Robert Shaw Chorale, Nathan Milstein, Leonard Warren, the Canadian Players, Elisabeth Schwarzkopf, Melachrino and His Orchestra, Boston Symphony Orchestra, Leon Fleisher and the Heidelberg Chorus will be appearing during the season . . . The Music Department of Iowa Wesleyan College, Mount Pleasant, recently offered two music education workshops conducted by Fay Templeton Frisch, internationally known music educator and former chairman of the National Committee on Piano Instruction for the MENC . . . The Adult Program of the Great Neck (L.I.) Public Schools includes

courses on Chamber Music Playing, Elementary Music Theory, Listening to Chamber Music (with the Claremont String Quartet) and the Great Neck Choral Society . . .



**BOOKS AND MUSIC** — Penguin Books Inc., Baltimore 11, Maryland, has put out a basic reference book for all music lovers covering orchestral, solo, choral, chamber music, opera and ballet—*A New Dictionary of Music* by Arthur Jacobs . . . Wm. C. Brown Company, Dubuque, Iowa, has recently published *Theme and Variations*, a study of linear twelve-tone composition by Prof. Robert Kelly of the University of Illinois . . . *Discovering Music With Young Children* is a recent book published by the Philosophical Library, New York 16, N. Y., and written by Eunice Bailey, Susan Isaacs Memorial Fellow for 1957 . . . The British Book Centre, Inc., New York 22, N. Y., has published a study of Bach, Mozart, Beethoven, Schubert, Chopin and Verdi entitled *Six Great Composers* by John Warrack . . . *Your School Music Program* has been published by Prentice-Hall, Inc., New York 11, N. Y. It is a guide to effective curriculum development with stress on human relations problems by Frances M. Andrews and Clara E. Cockerille . . . Augsburg Publishing House, Minneapolis 15, Minnesota, announces *Carols of Christmas from Many Lands* . . . Ulrice Devare's book entitled *Faith in Music* is now on the market, published by Comet Press Books, New York 14, N. Y. . . . Brandon Films, 200 W. 57th Street, New York City, has released a folder entitled *Films on Music and Dance* listing more than 40 features and shorts from many nations for rental and sale . . .



**RECORDS** — Decca's latest Al Jolson album features unreleased tapes from his Kraft Music Hall radio shows. The tapes were found when Asa Jolson, Jr. opened Jolson's safe deposit box on his tenth birthday. . . . Johann Kuhnau's *Biblical So-*

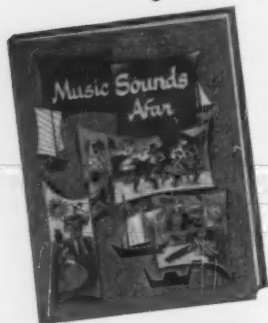
*natas* have been released by Washington Records featuring Albert Fuller, harpsichordist, with narration by C. Ray Smith. This item includes four of the original six 17th Century sonatas. . . . London Records has released a second version of *The Mikado* with the D'Oyly Carte Company and the New Symphony Orchestra under Isidore Godfrey. . . . Margie Meinert plays Wurlitzer Electronic Organ selections on two recent hi-fi releases with the Fraternity label. . . . Recently released were three 12-inch microgroove LP recordings of performances by Pomona College singing organizations. Music has been edited from concert tapes of the choir and glee clubs with brass ensemble accompaniment. Records may be ordered through the Pomona College Music Department, Claremont, California. . . . The voice of Milton Cross can now be heard on Cabot records for children, in two albums called *The Magic of Music* and *The Instruments of the Orchestra*. Children of all ages should enjoy these new materials for their education and entertainment. . . . Leslie Creations of Lafayette Hill, Pennsylvania announce a 3-panelled black wrought iron screen with 15 compartments, each able to hold up to seven 12-inch LP albums in a safe, upright position. . . .



**PUBLIC EVENTS** — The All-Eastern Band and Instrumental Clinic has been scheduled for February 6 and 7, 1959 at the U. S. Naval School of Music, Receiving Station, Washington 25, D.C. . . . The Mid-West National Band Clinic is set for December 17-20 at the Hotel Sherman in Chicago. Write to Lee W. Petersen, Executive Secretary, 4 East 11th Street, Peru, Illinois . . . ABC-TV's Voice of Firestone will have a George Gershwin Night on December 1st. Tony Martin, Paul Whiteman and pianist Earl Wilde will appear . . . The National Biennial Convention of the MTNA (83rd year) has been scheduled for the Civic Auditorium and Muehlebach Hotel in Kansas City, Missouri, February 24-28, 1959 . . . Gian-Carlo Menotti's new work, *Maria Golovin*, had its successful world premiere



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in the U. S. Pavillion Theatre at the Brussels World's Fair recently. It was presented by the NBC Opera . . . The Second Annual International Vacation Festival has been set for Nov. 29-30 at the Biltmore Hotel, New York City . . . New York's Town Hall will be booked on Nov. 9th by world-famed saxophonist Sigurd Rascher, who will present a 5:30 p.m. concert . . . The Ninth Annual Conference of the National Association for Music Therapy will be held October 30-November 1, 1958 at the Netherland-Hilton Hotel, Cincinnati . . . The Minnesota Centennial Music Festival will take place from October 16th through November 8, 1958. For information write Anne Stameshkin, 1958 University Ave., St. Paul 4, Minnesota . . . Charles Munch recently opened his tenth year as music director of the Boston Symphony Orchestra. Guest conductors for this season will include Sir John Barbirolli, Pierre Monteux, Ferenc Fricsay and Robert Shaw . . .



### CONTESTS AND AUDITIONS —

The Sixth Frederic Chopin International Competition will get under way on the composer's birthday, Feb. 22, 1960 and will continue through March 13th. It is open to young pianists of all nations who are from 16 to 30 years of age. Another international competition is for plastic art works and posters connected with Chopin themes. Inquire at 2640 16th Street, N. W., Washington, D.C. . . . The Marguerite Long-Jacques Thibaud International Competition will take place in Paris from June 15 to June 29, 1959, open to young pianists and violinists of all countries, born between Jan. 1, 1927 and Jan. 1, 1944. For all information write to the Secretary General for the Competition, 46, rue Molitor, Paris (16). . . . The Composers Press, 1211 Ditmas Avenue, Brooklyn 18, N. Y., offers a royalty contract for the winners of their 1958 Publication Award Contest. Subjects for compositions are: Trio for Flute, B-flat Clarinet and Piano; Trumpet or Trombone Duet; French Horn Solo with Piano; Anthem; Piano Teaching Piece; Overture for Symphonic Band. Final deadline is November 15, 1958. . . .



**HIGH FIDELITY**—The Fisher Radio Corp., 21-21 44th Drive, Long Island City, New York, has issued two brochures on new stereophonic and monaural console and component lines which can be obtained from the manufacturer upon request. . . . Benjamin Cadenas del Rio, Mexican representative of Fidelitone, Inc., Chicago, world's largest manufacturer of diamond phonograph needles, has been elected president of the Mexican Association of Hi-Fi Promoters. . . . *It Takes Two to Stereo*, booklet by Walter Stanton about the stereo record and how it works, is available and free on request to Pickering & Co., Dep't. SB, Sunnyside Blvd., Plainview, New York. . . . A low cost, combination background music and office intercom system has been introduced by Continental Manufacturing, Inc., Omaha, Nebraska. . . . Zenith Radio Corporation, Chicago, announces a 20% increase in production and shipments, as reported by Hugh Robertson, president. . . . A new two-speed hi-fi portable tape recorder which takes up to a seven-inch reel has been introduced by Telechronic Corp. of Long Island City. . . . *Monophonic* is the word to use when discussing high fidelity sound, not monaural, according to the Institute of High Fidelity Manufacturers. The Institute has recently awarded 37 Registered Component Dealer plaques to various music equipment retailers in the New York area. . . . The Minnesota Mining & Mfg. Co. points out that 1958 marks the tenth anniversary of magnetic tape. The number of tape recorders sold annually has jumped from only 25,000 in 1948 to more than a half million last year. . . . H. H. Scott, Inc., Boston, announces a new walnut accessory case for all Scott hi-fi components. . . . Shure Brothers, Inc., Evanston, Illinois, has put out a tone arm which moves on jeweled bearings and will not scratch or damage a record when stylus is dragged across grooves. . . .

**AWARDS** — Winners in the Centennial Music Contest sponsored by the Minnesota Statehood Centennial Commission were Wayne Peterson of St. Paul who received \$500 for his *Free Variations for Orchestra* and Gene Gutsche, White Bear Lake, who received the \$300 chamber music award for his *String Quartet, Opus 12, No. 3*. Honorable mention went to Maurice Monhardt, Minneapolis, for his *Symphony No. 1*. Peterson's composition will be performed by the Minneapolis Symphony Orchestra and the Duluth Symphony. Gutsche's work will be played by the Friends of Chamber Music group at the Centennial Chamber Music concert during the Minnesota Centennial Music Festival, October 16 through November 8. . . . Winners of three memorial scholarships of \$500 each and fifteen summer scholarships have been announced by the National Federation of Music Clubs. David Laurent of Livermore Falls, Maine, won a Gannett Fund scholarship for the second time. Ronald Ralph Roberts of Baton Rouge, La., is the second Gannett scholarship recipient. A scholarship in memory of Dr. Frances Elliott Clark went to John Ardoin, composer, who is still in active service overseas. The awardees of summer scholarships were Stanley Jacobsen, Boonton, N. J.; Joyce Weibel, Brodhead, Wis.; Linda Snedden, Cleveland Heights, Ohio; Margaret Grimes, Sharpsville, Pa.; Jerome Kessler, Yonkers, N. Y.; Lee Daugherty, Norfolk, Va.; Lorraine Jean Gaal, Evans City, Pa.; Barbara Shook, Boise, Idaho; Diana Deutsch, Miami Beach, Fla.; Fred Orsieski, Altoona, Pa.; Marvin Salzberg, Ithaca, N. Y.; Sherry Hayes, Clinton, Okla.; Philip Eisenberg, Baltimore, Md.; Nicholas Di Virgilio and David Martin, Rochester, N. Y.; Richard Coffman, Morgantown, W. Va.; Mary Jo Johnson, Fairmount, W. Va.; Clyde Bantz, Cumberland, Md. and Linda Jean Speck, Raleigh, N. C. ▶▶▶

The Second Annual International Vacation Festival has been set for November 29 and 30 at the Biltmore Hotel, New York City as a benefit for the Braille Music Institute, only group in the world devoted exclusively to music needs of the blind.

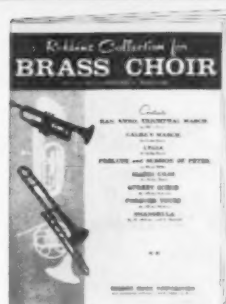
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# Let's Turn Practice into Play

ALBERT S. WILLIAMS

NOT long ago it was my privilege to visit a church in a community where I had taught music in the middle thirties. After the service, I walked up to the pianist and said, "You certainly play beautifully. Where did you study?"

With a look of utter surprise, she answered: "Why, with you. Don't you remember me? I was Marie Brown before I married."

Sure, I remembered Marie Brown. She was the plump little red-head with the freckles, who insisted that she study only church music. She told me bluntly, after some three months in my classes, that she had absolutely no desire for the classics. "I plan to be a church pianist," she said firmly, when I asked why she wanted to learn sacred music only.

I was puzzled over this child who insisted that she select her own course. Previously I had selected all materials for my students. These courses included the basic piano books in the graded series, plus many volumes of finger exercises. But now I was confronted with something entirely out of my line.

I made it a point to visit the home of the Browns and discuss this problem with them. I found Marie's parents firmly set in their desire, which was the same as that of Marie. "Why should we pay for piano lessons in classical music when

Marie will never use it? Her heart and soul are set on being a church pianist," Mrs. Brown said. "We like the way you play the hymns in our church and we want Marie to learn to play like you. If we had wanted her to learn classical music we would have sent her to study with someone else." Then, after a pause, she continued, "We wouldn't think of sending her to a school of engineering to learn to be a good cook."

That visit was the turning-point in my teaching career. I began to realize that my courses were all wrong for the type of pupils I had in my classes. My pupils came from the mill villages, the steel mills and the farms. I began planning courses to fit the individual,—music that would suit the child's surroundings and that he or she would be able to



—Photo, Hammond Organ Company

Albert S. Williams is a songwriter with many published compositions to his credit, including "My Little Boy Blue" and the recent MGM instrumental recording of "Autumn Sunset". Now a resident of Montgomery, Alabama, Mr. Williams received training at the Peabody Institute in Baltimore.



use in later life.

Marie began talking about her course to other children in the community, and I soon had more pupils than I could teach. I had to branch out, and since there were no other teachers in the community who were willing to go along with me, I found it necessary to let some of my advanced pupils work with the beginners. This was done under my direct supervision. The advanced pupils gained a two-fold benefit from the course; while they were learning more about sacred music, they were also getting teaching experience.

But before I agreed to teach a child, I had a talk with his or her parents. I let the course of study be governed by their desires. Within a few weeks my pupils were beginning to play songs their families and friends recognized. This was a far step from the monotonous exercises that had been forced upon my pupils for many years, sans melody and sans any stimulus to continue the course. But with the pupil actually learning to play songs, parents assured me that they had to tell their children to take rest periods instead of practice periods.

#### Some Prefer Exercises

Of course I found a few children who were interested in the standard course and I worked hard with these pupils. They were kept on the standard graded exercises and their course was a series of practice periods, whereas the other pupils were beginning to play in public.

"Mary has been taking piano lessons only two months," Mrs. Ed Elliott said to me on the phone one day, "and she played a hymn in Sunday School this morning." She was so thrilled over the performance of her ten-year-old child that she was anxious to share her joy with others.

For many years I had thought it necessary for a pupil to study at least two years before learning to play four-part harmony, but now my own experience had taught me that the average pupil could read and play four-part harmony within a few weeks.

Why did this new method work so well? Because it took the "practice" out of music and replaced it with the word "play."

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it's time for your piano practice" was replaced with "Tommy, I want to hear you play your new song." This worked wonders with the pupils, for, as a whole, children detest practice periods but they love to perform. And asking them to play is like asking them to show off.

Some pupils were even given courses in popular music. This course was, and still is, supplemented with the standard school songs that are familiar to the average American ear.

Why did I make such a drastic change in my course? Because Marie Brown taught me something about teaching music. She taught me to make the course fit the individual if I wanted that pupil to remain in music for a lifetime instead of the one or two years that the average piano pupil stays in music study. I

learned that it was much better to have pupils learn a type of music that they would use than to have them study finger exercises for a few months and give up completely.

I can't recall a pupil that I taught before I changed my methods who is playing now. On the other hand, almost every pupil I have taught in the past twenty years can play for church, or for club or P. T. A. meetings whenever called on. And many of these men and women are passing their music on to their children. Many of them are full-time music teachers and some are picking up extra dollars by teaching one or two children. Others are playing on radio and on television—and all because Marie Brown taught me to take "practice" out of music lessons and turn the period into a period of piano playing. ▶▶▶

## HOW BIG SHOULD A BAND BE?

(Continued from page 24)

sic, then the following question will require an answer: Is the concert band an important musical development—a voice of distinction, one worthy of the best efforts of the world's most talented composers—a thing in itself? Or is it merely an offshoot from the symphony orchestra, attempting to equal the tonal interest of that traditional voice and reaching unconsciously toward the re-establishment of the balance contained in the symphony orchestra?

On the surface there are many evidences which would lead to the conclusion that the band is endeavoring to become a symphonic wind orchestra. Certainly the band has taken much from the symphony orchestra during the past twenty-five years of transitions from the marching band to its present scope.

This has been all to the good—a process of cross-fertilization that should at least eventually produce a new variety. Nevertheless, this must be the eventual conclusion: that however much influence it will have taken from the orchestra, the concert band is a thing in itself for the future—a new variety created by contemporary life—now in the process of coming into full realization. This is inevitable, because the or-

chestra will remain secure in its place, with perhaps a fuller development in mechanical growth of brass and woodwinds, but with its own traditional balance rooted in the discoveries and creations within the scoring process as created by the great masters of music.

The concert band, too, must become a thing in itself—set aside from the orchestra as a quite different creative art, and supplementary to the orchestra by contrast through a vigorous creative use of its individual possibilities as an individual voice of musical expression. The more the band becomes like the orchestra through the playing of transcribed orchestral repertoire and through the aping of its voice and instrumentation, the more it will deny its future as an individual entity.

By what means and through what directions can this individuality of the concert band be realized? First of all, it will come when the best composers devote their best efforts to the creation of new works written specifically for the medium, so that we can have an end to or at least a respite from the present necessary leaning on orchestral transcriptions.

The art of composing and scoring for the concert band faces a slow,

even painful, age-long development, simply because it must grow with the creation of literature itself. The creation of the glorious tradition of music for the symphony orchestra extends from a period preceding the sixteenth century to the present, and its growth is measured by the talents of such masters as Haydn, Mozart, Beethoven, Brahms, Tchaikowsky and Debussy—each bringing a new personal element of discovery within the realm of scoring.

Theoretically, the problem is clearly defined, but it will take years of composing to bring the concert band into masterpieces of its own and into its own creative individuality. In the meantime, every conductor of bands should take it as a serious duty to perform and encourage all music by composers who attempt original, creative additions to our present repertoire.

It seems probable that the concert band, as an ensemble for the performance of serious music, has come (or at least is about to come) of age. This is so because more and more composers of merit are being attracted to it as a new medium through which they can effectively express themselves.

It has often been said that the modern composer does not understand the art of writing for the symphonic band, due to a lack of specific information concerning the available timbres and sonorities. This is difficult to believe, since we are familiar with numerous works

of composers such as Creston, Schuman, Gould, Persichetti, Vaughan Williams, Clifton Williams, Harris, Holst, Milhaud, Hindemith and others, which show no deficiencies in scoring for the concert band. Rather, these composers, in original works for band, give evidence of possessing the same intuitive sense for tonal color balance as in their major orchestral works.

The future of the concert band will undoubtedly see great development of this vital and worthy voice in the musical scene of America. Where else is there such a sounding-board of varied tonal sonorities and hues? Where else can we find such full-throated power and force for expression of dynamic values with, at the same time, the utter delicacy of the woodwinds? It passes understanding to observe the neglect with which composers have treated this possibility.

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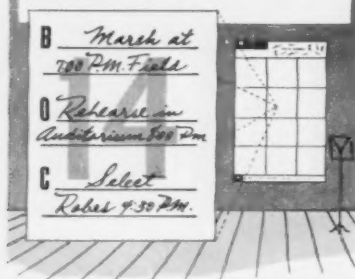
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## LEND COLOR TO PIANO STUDY

(Continued from page 32)

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It is not usually advisable suddenly to abandon color notation for the conventional black notation. The latter may be introduced gradually, at first perhaps only as a brief puzzle game, just to see whether the child can play without colors. If he cannot, or does not want to try, do not insist. But, if you have chosen the right moment, he probably will see in the "grown up" music a new realm to explore and conquer. He may nevertheless feel more sure of himself if he continues to use the color book side by side with the new material. And he will probably return to his color book again and again, long after he has learned to read without the help of the colors.

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read music will learn it, easily and quickly, because he is ready for it. He understands that it is a tool he can use in order to get increased pleasure from the piano.

Not to be overlooked is the fact that the color notation supplies chords for the left hand, so that the child almost from the start has the gratification of making music complete with its harmony. The music sounds better that way. Moreover, the child's musicianship begins to

take form in the way it should, through practical experience with music.

That, perhaps, sums up the pedagogical importance of the Play-by-Color system: It starts the child with a full, successful, enjoyable experience. A wise teacher will help him to progress to more complex experience without sacrificing either fullness, musicality, success or enjoyment. ▶▶▶

## MUSIC IN THE COMMUNITY

(Continued from page 16)

tive life in an industrial, "megapolitan" America? Do our social values and emerging aesthetic independence truly represent America? Are we still so attached to European artistic traditions that we fail to search for and to recognize the uniqueness in our own culture? Music in the Community becomes a meaningful assignment only in these larger perspectives. A myriad of reports by our Commission is without meaning unless this point is made. "Community" is not a geographical entity; it is a being *with*, a *togetherness*, a *unity*. With the mass media, the nation is a community for many purposes; and no village or hamlet can now be self-sufficient.

Keeping broad objectives in mind, schools must continually rethink and restate their philosophical, and, hence, their procedural position. This is especially true of music in education, because of several factors in contemporary America, such as basic changes in leisure-time patterns, economic problems of professional musicians, expansion of the mass media, etc. Several factors make it imperative that music be studied in relation to the community. We begin with the assumption that the school is responsible to the whole community and that a re-alignment has occurred between school music and music in the home, in industry, church and other agencies. There exist today, in the average community, many possibilities for constructive efforts in music and the other arts. Our *specific objectives* should be the following:

**T**O examine the music curriculum and its organization in the light of the broad issues mentioned above.

**T**O affirm the present approach of music educators to their communities, or to propose new approaches.

**T**O develop understanding of the community by the music teacher and of the teacher by the community, and to further a constructive rapport between the school and other agencies.

**T**O provide to the musical profession a series of insights into community structure, values and agencies, which can be of help in understanding specific kinds of problems in the school.

**T**O utilize insights from observation of the community which will help to integrate music with the rest of the school curriculum.

We live in a world of many interests and philosophies, and of world tensions which have created a widespread demand for more scientists and more weapons. Of himself, as a musician, the music educator asks: What am I? Who am I? What forces of the human heart and the mind do I symbolize? For unless he has a positive image of himself and justifies himself to *himself*, he cannot function effectively. "Music in the Community" acquires breadth and significance only as we help the educator to know himself in his society and as we equate the phrase with *Music in the Community*. ▶▶▶

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- 7362 TENDER SHEPHERD—SSA
- 7363 NEVER NEVER LAND—SSA
- 7364 DISTANT MELODY—SSA
- 6618 CAPTAIN HOOK'S WALTZ—TTBB
- 4508 NOEL! NOEL!—SSA

### OCTAVOS BY WARNICK .....

- 5637 IT'S TOO SOON TO KNOW—SATB

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## THE ORGAN-GRINDER HAD HIS DAY

(Continued from page 22)

organ is never welcome, it may be said that a tune on this instrument remains popular with the public for six months."

Of this phase of the industry, twenty-seven-year-old Theodore Dreiser (his sensational *Sister Carrie* two years short of publication) wrote in the *Metropolitan Magazine*, November, 1898: "... very few know of the important part played by the hand and street-organ and by the phonograph in familiarizing the masses with the merits of a song. Nearly all the piano-organs so numerous dragged about the city are controlled by an Italian padrone, who leases them to immigrant Greeks and Italians at so much a day. This business is quite an extensive one, involving... hundreds of organs and organ-grinders, a large repair shop, and a factory where the barrels, upon which the melodies are indicated by steel pins, are prepared.... With the organ-master-general the up-to-date publisher is in close communication."

In *The Illustrated American's* column "As Seen Through Women's Eyes," January 18, 1896, J. H. N. had this to say: "I am glad to see that the superintendent of police has not thought it necessary to prohibit the street children from dancing to the strains of the perennial hand-organ. There is so little pleasure that comes into their poor little lives that

it would be cruel to begrudge them this — and the joyous grace with which many of them respond to the music as expressed by the wheezy street-organs indicates the something in them which has never before had the incentive to develop. I confess I often watch them with pleasure, but never without wondering why they should be considered 'indecent' or 'objectionable' in their dancing."

The cover of *Leslie's Weekly* for July 7, 1897 consisted of a photo-drawing by L. L. Roush, entitled *Sidewalk-Dancing in New York*, over the following brief text: "The hand-organ musician is ubiquitous, but he flourishes in great numbers in the metropolis, where he delights or worries the people, according to their individual temperaments. The children in some parts of the town, notably where tenement-houses are most numerous, get great amusement to the music ground out by these unwashed sons of sunny Italy. What may be particularly observed any day is the grace with which these little girls take their steps and the great interest excited in the passers-by who stop to watch with smiling amusement these unconventional Terpsichorean feats. Only churls complain of the interruption of traffic."

So the final verdict of the past century, according to the records of *Once upon a City*, would seem to be in favor of organ-grinders. >>>

## MUSIC IN YOUR CITY

(Continued from page 12)

many senior citizens feel at odds with themselves. Participating in music stimulates a sense of pride. And interest in music occupies their time happily, renews confidence that life is worth while.

Your schools are a major force for music in your city. They foster a widespread understanding and appreciation of music. A core of music schools and conservatories that specialize in music train the professionals and the more advanced amateur musicians who will contribute importantly to the musical life of your

city. But all schools, on every level — elementary, secondary and college — recognize music's importance today.

Not only young people still in school but adults can build their knowledge of music through your city's classrooms. In addition to the many private teachers available, there are extension courses and evening classes which offer a wide range of musical subjects. Housewives learn harmony; professional people bone up on the history of music. For many it's the chance to satisfy a long-

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postponed urge for musical education.

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One rip-roaring way interest in music is encouraged in your city's schools is through the formation of bands and orchestras. Added to the stimulation of playing a musical instrument there's the excitement of sharing the fun with schoolmates. Schools help to assure it will be an encouraging experience by directing the youthful musicians to choose instruments and musical selections their skills are equal to. The very youngest, for example, have their rhythm band. Melody comes later. The bottle tops, cardboard boxes, triangles and tambourines they "play" at first may not add up to great music, but to their mothers, at least, it's sure to be the sweetest in the world.

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# Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



**A**N issue which has been prevalent in music education for some time concerns the use of popular music in the schools. Shall it be included in the music programs? If so, in what respects and to what extent? If not, why not? For some insight into the attitudes of relatively young teachers, we asked four young men—a music theorist, a musicologist, a college instrumentalist and a high school orchestra and band director—for their opinions. Until we read their papers, we had no idea of their positions on the issue.

—J.M.W.

## EMPHASIZE THE BEST

David C. McGuire

**P**OPULAR music is a part of our American culture and musical taste. The average American enjoys it; if he didn't, he could escape it only by becoming a recluse from society. Popular music has been the music of the masses since man invented his first musical instruments and there is no indication that it will not continue to play an important role in the history of humanity. Since popular music holds such importance in everyday society, it seems logical that music educators should do what they can to educate their students toward a taste for the best in popular music.

Popular music instruction in formal education will not lower the quality of classroom instruction if the teacher can present the material skillfully, just as he would present the music of a great composer, with much care given to the selection of topics for discussion and musical examples to be played for the class. For the mass of students in public schools, an artful presentation of the best in popular music could be the first important step away from rock-and-roll toward the classics in music literature. By teaching the



"serious" classics only, music educators often place the best music in a seemingly unattainable "ivory tower," never to be touched or understood by the masses of students. Students listen to music they can understand. Too often they find this music across the streets in the local coke dispensary. Their music educators, in reality, are not their teachers at school but their dance partners and their pals in the coke-straw and paper-napkin club.

At what level of education should popular music instruction begin? To what degree of thoroughness should this instruction extend in various classes and groups?

### Select "Pop Classics"

Elementary vocal music teachers would be remiss if they did not include selected popular "classics" in their programs. Music such as *April Showers*, *Over the Rainbow* and *White Christmas* add zest and flavor to an otherwise orthodox pedagogical program. The junior high level, however, is apparently the logical starting-point for popular music instruction as such. The adolescent student shows a natural interest in popular music during this period of his psycho-socio-physical development. Capitalizing on this interest, the general music class teacher should include well-planned sessions on popular music just as he includes sessions on Bach's fugues, Wagner's operas, Bartok's string quartets, etc.

Skill in presentation is the key-note in all this instruction. The teacher's responsibility will have been fulfilled when the material has been wisely presented and the student is allowed to determine the differences between good and poor taste in music. The greatest opportunity for instruction of popular music comes in the general music class. If the mass of students cannot be reached here, they are not likely to be reached in any phase of public school music education.

Directors of large and small vocal and instrumental ensembles have an increasingly wide choice of popular music materials available. It must be remembered, however, that merely performing these materials is not enough. Even "select" students must be taught verbally, as well as musically, why the music chosen is better than that not chosen to present in a concert. The old cliché "Let the music speak for itself" cannot be followed in popular music instruction. If it is, then *Jailhouse Rock* becomes the highest selling record of the year, which it was this past year, and the market for such records is cornered by students who spent hours in formal music classes.

The school instrumental director is most likely to be involved in popular music instruction since school dance bands are his direct or indirect responsibility. Dance band instruction should begin in public schools whenever musical interest and technical ability coincide in a



small group of student musicians. This coincidence usually occurs at the junior high level of education. It is here that the smoldering embers of enthusiasm must be fanned into profitable flame. The school dance band needs guidance, leadership and encouragement. The instrumental director must provide these elements if the dance band is going to promote better music under the auspices of music education. Without leadership, these young enthusiasts may become satisfied with a low grade of popular music, or, even worse, become identified with the horrible sounds one hears these days under the name of "music."

Practically speaking, it is being proved in many schools that dance band experience makes better high school musicians. Not only do they play with more facility, but they also become a power for the cause of better popular music within their peer groups. Fellow classmates listen when these "veterans" expound the merits of a higher taste in popular music. This experienced player can be your best assistant music educator, provided he has been wisely trained.

A word of caution must be injected at this point lest the reader gain the impression that popular music is the most important type of music in music education. It is not,—just as paper-backed mysteries and westerns are not the most valuable literary works. Proper balance must be sought constantly in selecting music materials. Unfortunately, there is substantial evidence that many public school music educators, in their eagerness to promote popular music as a means to self-attainment, show an over-balanced preference for popular types of music. A music department built primarily on its showmanship and dance bands is not fulfilling its obligation to elevate the musical tastes of the students. Popular music instruction must be included in a balanced program, but it must be included judiciously.

The "Jazz in Music Education" sessions at the Los Angeles MENC meeting last spring were remarkable for their overflow audiences. Music teachers from elementary through college levels of education flocked to the Biltmore Hotel Bowl to listen to jazz music and verbal discourse by Stan Kenton, Billy Taylor, William Rhodes and many others, with Max

Krone moderating. The SRO crowds at these sessions are indicative not only of the interest among music educators in popular music, but also of the desire on the part of teachers to know more about the popular music world and what position it holds in the school music world.

Popular music is a part of the musical world of our American culture. To ignore it is to condemn it; and to condemn it is to make it highly acceptable to modern youth. Music educators should acknowledge it, to control it in the process of developing music appreciation. Popular music in the public schools can be justified only when it becomes a means for elevating musical taste in our culture and society. ▶▶▶

*David McGuire has had eight years' experience as band and orchestra director and as supervisor of music in the public schools of Anthony, Kansas, Wichita, Kansas and Brighton, Colorado.*

## POPULAR MUSIC IN PUBLIC SCHOOLS?

Joseph E. Youngblood

THE very fact that a discussion of this question has been deemed worth while would indicate that the ramifications of it extend beyond what a simple "yes" or "no" response would reveal. If the ques-



tion were, "Should bad music be used in the public schools?" I should expect a resounding "No!" If it were asked, "Is all popular music bad music?" I again feel that most of us would be constrained to answer "No."

For a piece of music is, as I see it, a physical and a social phenomenon, but not a moral one, and I doubt that its quality can be measured by the circumstances under which it was written or by the use for which it was intended. Few musicians would deny that some pieces of quite inferior quality were written by Bach, whose character and devotion were above reproach; and only a few more

would deny that as complete a scoundrel as Wagner succeeded, possibly in spite of himself, in producing masterpieces. However, the number of people is much greater who would condemn the whole output of our popular composers, merely on the grounds that their music was written in order to make money and must therefore be banal.

The result of this attitude seems to be that the public school student is generally exposed to three main types of music: 1) folksongs, which, since nothing is known of their origin, must be declared pure by default; 2) works by "the great masters", which have been so altered through "simplification" that they no longer even resemble what they purport to be; and 3) easy works by composers whom few persons would classify as first-rate.

Surely the introduction of popular music (regardless of how one wishes to define it) into a curriculum such as this couldn't lower the standard; if properly chosen, it might even tend to raise it. The true question, it seems to me, is not whether or not popular music should be included, but whether or not there are ends of public school music instruction which popular music might serve better than what is now being used.

Certainly popular music has a number of things in its favor. It is, by its very nature, familiar, and thus well suited for use in the beginning stages of developing the sound-to-symbol correlation. Whereas the recognition of various intervals is frequently taught by reference to the opening interval of a folksong or a classical piece, which must itself be learned, a current popular hit would accomplish the same thing.

On a more advanced level, modern Latin-American popular music shows a degree of rhythmic complexity rarely encountered in the ordinary sight-singing repertoire. If the development of rhythmic skills is the issue, then it seems that these should be just as effective as abstract rhythmic drills, and probably a great deal more enjoyable.

Harmonically, popular music represents a sort of crystallization of many of the clichés of nineteenth-century composition. Besides numerous fifth-relations, one finds third-relations, Neapolitan relations, standard diminished-seventh chord



progressions, secondary dominants, ninth chords, etc. The very fact that most of this material is used in a stereotyped way is, in itself, a virtue, since it is usually the normal nineteenth-century usage which has become stereotyped. Although much of this is lost on the average listener, there is no reason why the enterprising teacher cannot bring it to the attention of interested students.

If the concept of "popular music" be so broadened as to include jazz, then I would definitely say that it

has a place in the high school. Quite apart from the opportunities for economic and "self-expressive" endeavor which it affords, active participation in jazz demands an awareness of harmonic and melodic (as well as rhythmic) materials far in excess of that normally required by vocal and instrumental ensembles. And I have known very few experienced jazz musicians who have subsequently had much difficulty with the harmonic materials of undergraduate college theory.

Some of the finest musicians I know are equally at home in either "popular" or "serious" music, even though they may have specialized in one or the other. Also, the facility of a pianist such as Oscar Peterson, of saxophonist Lee Konitz, of trombonist Urbie Green, or of drummer Cozy Cole, should assure one that a mediocre technique will not carry one very far in the field of modern jazz.

Of course, there are numerous objections to the use of popular music, but I am not convinced that they are all founded on its inherent inappropriateness in the curriculum. If it creates a discipline problem, the cause may more justly be traced to the instructor. Likewise, the fact that many teachers are incapable of coping with popular music cannot be considered a valid reason for excluding it. I suspect that a great many of these objections are rooted in an ignorance of what precisely popular music is, or in an unwillingness to investigate it for what it might have to offer. If, however, there are functions which popular music can fulfill better than the other materials, then I think that the teacher who persists in rejecting it for pseudo-aesthetic reasons is failing to discharge completely his responsibility to his students. And it is the development of the students, rather than the tastes of the instructors, which should receive our first consideration. >>>

*Joseph E. Youngblood is an instructor of music in Brescia College, Owensboro, Kentucky. He was formerly pianist with Henry Busse's orchestra and with Ray Pearl's orchestra, and was assistant music director at Station WNAD and WNAD-FM in Norman, Oklahoma.*



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## THE STATURE OF JAZZ

Floyd Peterson

IT has become increasingly apparent that it is necessary for school music teachers to consider the inclusion of popular music and jazz in the school music curriculum. Popular music is a big business in the United States, as is evidenced by the volume of sheet music and record sales; and this business is concerned largely with our teen-agers, the kids who are of high school age. We would be deluding ourselves if we thought that popular music and jazz were transient forms of musical expression, which are doomed to eventual eclipse by a return to favor of the more legitimate styles of music. The music of Bach and Beethoven has usually appealed to only a minor segment of the population, but such music has formed a major share of our curriculum on the grounds that it is an important part of our cultural heritage, to which everyone should be exposed. While we cannot argue with this essentialist philosophy, it must be pointed out that the popular music of today represents about as much "cultural heritage" as most teen-agers care about. It would seem that the schools should provide some method by which youngsters can think critically and act intelligently toward the avalanche of popular music which bombards them day and night.

The decision as to what popular music should be sanctioned by the schools is a difficult and perhaps impossible question to answer to the satisfaction of all. If popular music is to be included in the school program, it is certain that the tastes of each locale will vary, and such tastes would provide a convenient point of departure for the teachers involved. The teachers have a large variety of popular styles from which to choose. Such a list would include Broadway show music, folk music (a current favorite with many teen-agers), ballads and jazz. There are many styles of jazz from which to choose: Dixieland, Bop, "big-band" jazz and "small combo" jazz, and



even rock-and-roll. The inclusion of rock-and-roll on a list of "jazz" styles might outrage a purist, but it is, nevertheless, a definite jazz style.

To many, even more important than what to choose for study is the problem of how to include these styles in the curriculum. Existing styles of music may be studied in performance classes or in literature and appreciation classes. The difficulty of attempting performance of much popular music is compounded by two problems. First, popular music and jazz have been largely im-

provisatory and little music is actually published which is effective in achieving a proper stylistic result with high school groups. Second, if printed music were available, the nuances and performance practices of popular music are so complicated and varied that the average high school group would have trouble in getting stylistic accuracy. In fact, it is these varieties which to a large extent determine the styles of particular forms of popular music. Contrary to a general notion, popular music is not easy to perform well,



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and most well-known contemporary jazz artists have had considerable technical training.

Dance bands have been the most successful and in most cases the only high school jazz medium, because of the availability of "stock" arrangements for this combination. Frequently, however, the students' interests lie in the improvisatory function of the jazz idiom, a style which requires skill and experience. Bach, Mozart and Beethoven were famous in their day as expert im-

provisers, and the art was recognized as essential to the well-trained musician. It is conceivable that music teachers could enhance their programs by helping their students gain proficiency in this extremely useful aural skill. It has been noticed also that college music students who are skillful improvisers tend to do well in Music Theory class work. Varying difficulties in style suggest a "logical" approach in teaching; that is, progress from the simple to the complex. A class could begin with the study

of the more simple folk songs and progress through the more advanced technical styles as proficiency is acquired.

A profitable educational experience for the majority might be an appreciation course in which considerable attention is paid to the differences in quality and complexity between various jazz styles. The techniques of aural analysis which could be learned in such a course would be invaluable to the student in listening to music of any kind.

Schools which attempt the enrichment of their music curriculum by including the study of popular music and jazz should afford these subjects the full dignity of being taught by fully qualified music teachers and of being offered during regular school hours—not as some secondary and less worthwhile extra-curricular music activity. Popular music and jazz are important means of expression for millions of high school students and are of sufficient artistic merit to receive adequate pedagogical consideration in our schools. In the past there has been a practical and ideological gap between legitimate and jazz musicians, caused by a lack of common background and training. Now, however, jazz, the one-time "tavern art," has moved into the circle of respectability even to the extent of being the subject of great festivals such as the annual event at staid and proper Newport. R. I. Jazz and popular music have attained enough structure and musical importance to make it imperative that they become an integral part of the school music program. >>>

Floyd Peterson has taught at DePauw University, Greencastle, Indiana, and at New York State Teachers College, Fredonia, New York. His professional experience includes engagements with the Norfolk Symphony Orchestra, the Denver Symphony Orchestra and the North Carolina Symphony Orchestra.

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## STUDY vs. PERFORMANCE

Walter T. Atcherson

SHOULD the public school concern itself with popular music? I believe that popular music should have its place in music study in the public high school. (I choose to



write in terms of the high school, since popular music is apparently a minor concern for grade school children.) A high school music appreciation class may well take up the subject of popular music—but not for the purpose of increasing the students' familiarity with the music. Rather, popular music could be presented in a perspective which would demonstrate that the people of the world have known and do know other kinds of music, that the music popular today comprises an infinitesimally small proportion of the world's music, and that popular music, although it fulfills a function today (otherwise it would not be popular), is not capable of fulfilling all the musical needs of mankind. The music teacher should attempt to dispel the often prevailing notion that popular music is *the* music.

Let me suggest a means of developing this perspective. A survey of the history of our music should be basic to the task. As a starting-point for such a survey, jazz could be traced to its origins; this procedure may not observe the usual chronological direction, but it does observe the old maxim about starting with the familiar. In the course of this survey of jazz, compositions in traditional forms, which have been written in or show the influence of jazz idiom, could be introduced. If, for example, the class were to listen to Krenek's *Johnny Spielt Auf*, a survey of the history of opera could be initiated, using Krenek's opera as a point of departure. Thus, letting one subject lead to another, it would be possible to expose a high school music appreciation class to many different kinds of music from many different periods of time.

Other means of developing per-

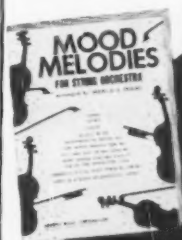
spective could be found in a discussion of the reasons—musical, sociological and technological—for the popularity of "popular" music. If the music curriculum affords enough time for some study of music theory, the construction of popular songs could be scrutinized and compared with the construction of compositions representative of other periods of time. Also, analogies between popular music and other kinds of music—for example, between improvisation in jazz and improvisation in seventeenth century vocal

and instrumental solo music—may prove highly interesting to the student. I definitely believe, too, that high school students should get acquainted with music of other cultures; the study of the folk-origins of our own popular music may furnish a helpful bridge to the subject of extra-European music.

Although popular music should be studied in the high school classroom, I do not consider it to be worthy of high school performance—except, perhaps, as a tonic at the end of a hard rehearsal. My reasons

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YOU WERE MEANT FOR ME

I'LL SEE YOU IN MY DREAMS

HOW GREEN WAS MY VALLEY

I'M IN THE MOOD FOR LOVE

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for limiting its place in high school performance are based upon assumptions about the function of the public school and about musical taste.

Popular music seems as a rule to be of relatively recent origin. The public school, however, is the custodian and purveyor, ideally, of the sum of our cultural heritage. Since rehearsal time is limited—and since the students are generally closely ac-

quainted with the popular idiom anyway—why take time to rehearse popular music? Also, it seems to me that the performance of a Palestrina motet, for example, would require more self-discipline and concentration than the performance of a popular song. Since the public school is also a place to learn self-discipline, why not rehearse and perform the music which will best serve this pur-

pose in the long run?

In my opinion, the study of popular music should be included in the public school music curriculum. I believe that the performance of popular music should not. Familiarity with popular music is not a problem with high school students; familiarity with music such as a Palestrina motet is a problem. Perspective is a matter of concern in the study of all music, especially in the study of popular music. >>>

Walter T. Atcherson is Assistant Professor of Music at Gustavus Adolphus College, St. Peter, Minnesota. He was formerly the vocal music director in the public schools of Sleepy Eye, Minnesota.

## STUDENT COMPOSERS AWARDS

Prizes totalling \$9,250 will be awarded to young American and Canadian composers by Student Composers Awards (SCA) 1958. The competition has been designed to encourage the creation of concert music by student composers. With the 1958 awards more than \$50,000 in prizes will have been granted by BMI during the past seven years. Announcement of 1958 winners will be made in June, 1959, with sums ranging from \$500 to \$2,000. No limitations are established as to instrumentation or length of manuscript. Students may enter as many as three compositions, but only one prize will be awarded to each entrant. Information available from Director, SCA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York City.

Symphony conductor Alfred Wallenstein has been signed by Audio Fidelity Records to introduce a new album series of symphonic music. Albums will be for both stereophonic and monaural systems.

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## POLITICS AND MUSIC

(Continued from page 14)

hero of a legend which relates that his coronation was the occasion for a poet-musician to sing his deeds as Count Hapsburg of Switzerland. This performance is said to have touched Rudolf to tears, and the legend was perpetuated by Schiller in a poem which Carl Loewe set to music.

Almost all the Hapsburgs were musicians or lovers of music. The most important of them in this connection was Leopold I (1658-1705). His teacher in composition, Johann Heinrich Schmelzer, remarked about him at one time that he ought to have become a professional musician. "No matter," the Emperor is said to have replied. "We are better off this way."

### Political Value

The great propaganda value (and hence the political value) of music is demonstrated not only by the Italian independence movement in which the name of Verdi became a shibboleth (*Vittorio Emanuele Re D'Italia*) but especially by the history of Bohemia and the Bohemian struggle for independence. It was Smetana's national music, especially his heroic opera *Libusa*, that gave the Czech national movement its greatest impetus. Indeed, in the last analysis, the music of Smetana and Dvorák gave the Czech people the awareness of their national identity which in the long run led to their liberation and the establishment of their state. Even during the Hitler occupation, the prophetic words of the seeress and queen proved so inspiring and capable of arousing the Czechs' will to resist that Hitler forbade the performance of this and all other operas by Smetana.

The fact that a song or an anthem can be of the greatest political and religious importance is shown by Luther's embattled *A Mighty Fortress*. A Jesuit authority said that it helped Luther to destroy more souls than all his other writings and sermons taken together. Exactly the same power is characteristic of the *Marseillaise*, which has become a symbol of liberty, equality and

brotherliness.

Inversely, stirring occurrences of a political kind have been extremely influential in the genesis of great musical works. Thus, for instance, the rise of Napoleon inspired Beethoven to compose his *Eroica*, though Napoleon's coronation as Emperor induced him to destroy the dedication again. The Napoleonic Wars were responsible for the pro-

duction of hundreds of musical battle panoramas. The most significant of them all is Beethoven's *Battle of Vittoria*. It is just one item in the large category of "political music." Others are Beethoven's two cantatas on the death of Joseph II and the accession to the throne of Leopold II. But there is also Beethoven's cantata *The Glorious Moment* (op. 136) which was written to celebrate the Congress of Vienna. Mozart, in his turn, was commissioned to produce a cantata in commemoration of the British victory at Gibraltar (1782).

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He would have loved to go through with this project. In a letter to his father he wrote under date of October 19, 1782: "I have been delighted to hear of England's victories. As you know, I am an arch-Englishman." Unfortunately, the text for the projected cantata, contributed by the Viennese Jesuit Michael Denis, was so bad that Mozart felt forced to give up after he had barely begun.

It is fairly generally known that Handel wrote a number of politically-oriented works, as for instance the *Utrecht Te Deum* and the occasional oratorio celebrating the victory of the English over the Scots. Even Bach wrote a number of political cantatas, one on the occasion of the death of the wife of King Augustus the Strong of Saxony and another on the occasion of the birthday celebration of Augustus III.

### Operatic Stage

The reflection of the French Revolution in the operatic productions of the time could be made the subject of a whole book. To celebrate the establishment of the Republic, on September 30, 1792, the grand opera, *L'Offrande de la Liberté*, was staged. The music was by Gossec. With it, the *Marseillaise* made its debut on the operatic stage and filled the house with the howling enthusiasm of the mob. Grétry, in his opera of liberty, *Guillaume Tell*, expressed the love of freedom and the hatred of every kind of suppression in a way which corresponded precisely to the mood of the French people at the time.

But even if we disregard the opera, the catalogue of French revolutionary music remains considerable. Hundreds of marches, overtures and cantatas referring to the Revolution were not only composed but also performed. Gossec, on the anniversary of the storming of the Bastille (July 14, 1790), composed a *Te Deum* that was performed on the Champs de Mars. It breathes the same militant spirit as the *Domine Salvum*, the *Chant du 14 Juillet*, and the *Hymne de la Liberté* (1792). Méhul too composed a *Chant National* for the occasion of the 14th of July, 1800. Hymns to nature and to the statue of Liberty were composed by Rouget de Lisle, Catel,

L'Anglé and Berton. Cherubini also belongs in the ranks of the composers of the Revolution. There were hymns to humanity by Gossec, to the ninth of thermidor by Méhul, to agriculture by Martini, to reason by Méhul. The one to the ninth of thermidor celebrated the fall and execution of Robespierre. Jean-Jacques Rousseau, the godfather of the Revolution, was likewise celebrated in a cantata.

The opera of the day was a faithful mirror of the terror. It would not be exactly right to claim that all the composers were possessed of what we call character. Luigi Cherubini (1760-1842), highly esteemed by Beethoven, had been commissioned by Louis XVI to write the opera, *Marguerite d'Anjou*. We can imagine how the composer felt when Jacobin mobs forced him to play the *Marseillaise* on an open boulevard! But this same man, who had been a faithful servant of the King, wrote on June 21, 1796, on the occasion of the inauguration of the Council of the Five Hundred, a cantata in which the execution of Louis XVI, his former master, was the object of musical glorification. Later on, he changed once again, when—during the Restoration—he wrote his Mass in C minor on the occasion of the death of Louis XVIII. Even in his most popular opera, *Les Deux Journées*, the hectic time of the Revolution can be sensed.

An effective blow against administrative corruption (in this case of the government of England and the London police) was the *Beggar's Opera* by Gay and Pepusch (1728). It was a story of thieves and prostitutes, ridiculing the aristocracy, the corruptness of society and simultaneously the unnaturalness of Italian opera. Its success was overwhelming. One can imagine Walpole's feelings when he heard the hit song, *Walpole or the Happy Clown*, for Walpole's ministry was responsible for the work of the London police and there were persistent rumors that the London police were hand in glove with the underworld of the city. The *Beggar's Opera* is timely and even popular today, in several different versions. The campaign song, also, we shall always have with us; but that is another story. ▶▶▶



# music journal

OCTOBER, 1958



## ELKHART

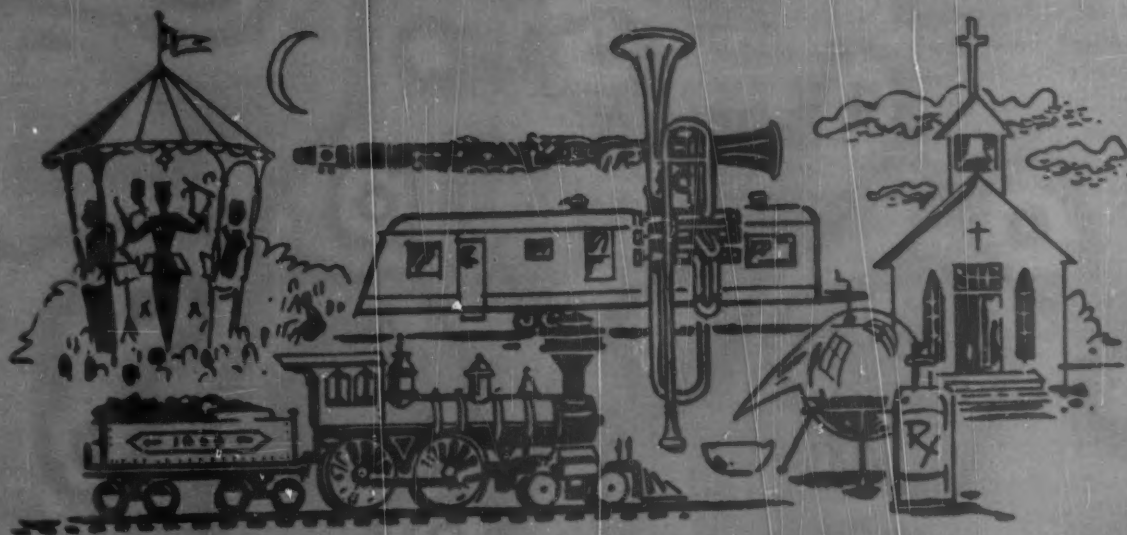
1842

# 100

YEARS

## CENTENNIAL

1958





## Congratulations to Elkhart, Indiana

IT IS a distinct pleasure for the publisher and editor of *Music Journal* to extend their hearty and sincere felicitations to the city that has become so widely known as "the Band Instrument Capital of the World." It was a most stimulating experience for us to be present as guests at the Centennial Celebration of Elkhart, Indiana, and to take part in the ceremonies attending that significant occasion.

There are of course many activities in this unique community beyond the manufacture of band instruments, some of which have provided occasional aid and comfort beyond even the powers of music. It is also obvious that band instruments of the finest quality are created in many other parts of the United States of America, not necessarily covering the span of a hundred years, but nevertheless enjoying distinguished traditions and substantial reputations of their own.

It is hardly necessary to add that *Music Journal* is deeply interested in all the practical and artistic phases of music in general, including not only the instruments commonly associated with the "brass band" (including woodwinds) but also violins, violas, cellos, bass viols, harps and guitars (not forgetting such "recreational" strings as the banjo, ukulele, zither and autoharp), the many varieties of percussion, the piano and organ (pipe, reed or electronic, with a place for the practical accordion and the modest but immensely helpful harmonica, not to speak of tonettes, ocarinas, tin whistles and recorders), orchestral and jazz combinations of all kinds, voices as soloists or in choral organizations, radio, television, records and all the amazing developments of High Fidelity and stereophonic sound, uniforms and accessories and finally the modern theories and practices of music education in all its ramifications, private and public, in schools and special departments of colleges and universities.

This diversity of interests has been consistently proved in the columns of *Music Journal*, and we are still proud to call ourselves "the all-around magazine of music." However, such an event as

the Elkhart Centennial arrives only once in a life-time and deserves to be greeted with all due respect and enthusiasm.

We greatly enjoyed our all too brief visit to Elkhart's centennial celebration, with its natural emphasis on band instruments and music in general. It was a fascinating experience to see the inhabitants of this Indiana city roaming the streets in the costumes of a century ago and to be able to buy merchandise at prices approximating those of the same period. There was a thrill in meeting old friends, representing both the artistic and the industrial side of the musical world. We were left with the inevitable conviction that the entire affair had been a tremendous success.

*Music Journal* congratulates Elkhart, Indiana, on one hundred years of civic and musical progress and extends its best wishes for an increasingly glamorous and prosperous future for the community itself, for the various industries that are the backbone of its life, and for the advancement of music in America as a whole.

—Al Vann, Publisher  
—Sigmund Spaeth, Editor



—Photo, Elkhart Daily Truth



HAROLD W. HANDLEY  
GOVERNOR

STATE OF INDIANA  
EXECUTIVE DEPARTMENT  
INDIANAPOLIS 4

September 5, 1958



Mr. Al Vann, Publisher  
Music Journal,  
157 West 57th Street,  
New York 19, N. Y.

Dear Mr. Vann:

The millions of American boys and girls who have enjoyed the pleasures of playing music and also those professionals who employ music for their essential livelihood have long looked to Elkhart, Indiana, as the source of their instruments. I know, for I was one of those youngsters whose horn bore the modest yet proud stamp of "Made in Elkhart."

This thriving, progressive community is not far from my own home. But had I lived on the other side of the globe, or far to the North or the South, I would have looked just as naturally to Elkhart as the fountainhead of instrumental music.

Time and again, throughout my public life, I have turned to the blessed compositions of music for entertainment, for consolation, and for inspiration. The human spirit will be forever uplifted, in our country and in all lands, as long as there are the skilled hands and the modern equipment of Elkhart's instrument factories, and as long as we cherish the great American merchandising system to facilitate distribution to the musicians.

Elkhart is in the heartland of our producer-consumer network. The continued success of the Elkhart music industry will contribute mightily to the continued success of Indiana's highly diversified and perpetually balanced economy. May Elkhart forever provide the instruments for the big band heading up our national parade of progress!

Very sincerely,

Harold W. Handley  
Governor of Indiana

HWH:lp

# Music Is the Heart of a City

E. L. DANIELSON

(Mayor of Elkhart, Indiana)



BEING the "Band Instrument City of the World," Elkhart is naturally more interested in music than most cities. We are celebrating our Centennial this year, but our musical instrument industry goes even farther back than 100 years. Everything, from bass drums to batons, has been manufactured in Elkhart, so music is more than the heart of Elkhart; it is the livelihood of a great many of our people.

The musical instrument industry has influenced the development of a fine musical program in our schools; starting in kindergarten, children are exposed to music through rhythm bands, song flutes and other basic musical instruments. By the time these children are ready to go into the fifth grade, beginning bands and orchestras are organized with school-owned instruments. Participation is encouraged all through high school.

An abundance of talent is readily available since many professional musicians settle here when they find that traveling is not a good way of life if they plan to raise a family. Most of these artists find that working in an instrument company utilizes their experience and talents, and Elkhart is certainly enriched by their presence.

The Elkhart Symphony has realized ten seasons of success. First

organized in 1948 on a trial basis, it now has seventy members and is known throughout the midwest. With each new season, a broader program is offered—"pop" concerts have been introduced and, in 1958, they featured additional concerts for children on Sunday afternoons. Our symphony is a mixture of amateur and professional musicians, all of whom play for the pleasure they can give others and for their own love of music.

It seems as though Elkhart has never been without a band. Since 1844, bands have been an important part of our city's life. In 1938, the present Elkhart Municipal Band was formed, which operates on a budget supplied by the civil city. The band is required to give at least 12 concerts per year. Also, it is available as a marching band whenever the occasion requires one. Actually, the number of concerts given amount to more than 12 in most years. Concerts are presented in our city parks during the summer months and draw many listeners from surrounding towns. Through the winter, three to four concerts are given in the High School Auditorium and have featured such soloists and guest conductors as Frank Simons, A. A. Harding, William Revelli, Leonard Falconi, Leonard Smith, Merle Evans, Karl King, the late Al Swift, Mark Hindsley and Sigurd Rascher. This Municipal Band received full co-operation from the American Federation of Musicians, which allows its members to perform with non-union members of this group.

One of our local historians, Charles Fieldhouse, stated in a recently published book that today Elkhart has 22 band instrument fac-

tories, including the largest in the world, all because of a street fight. The author claims that Col. C. G. Conn, one of the pioneers of band instrument manufacture, had his lip cut and, when it healed, he found that this handicapped him in playing. Col. Conn fashioned a rubber mouthpiece which became so popular with horn players that he bought "a second-hand sewing machine, turned it into a lathe, and for two years he spun out rubber mouthpieces and sold them as fast as he could make them." Besides being a colorful pioneer of the music business, Col. Conn owned and edited a newspaper and was a United States Congressman. Another pioneer in this field, Ferdinand August Buescher, started with Col. Conn but, in 1890, went into business for himself. Elkhart was on its way to becoming the *band instrument city of the world*.

Each Christmas the *Matinee Musicale* and the Board of Park Commissioners co-operate to organize a Christmas chorus to present Handel's *Messiah*. A permanent committee has been established for this purpose and they hope to continue the presentation for many years to come. The first group consisted of nearly 200 voices and, over the years, has increased to more than 250 participants. Last year the program was

(Continued on page 89)

*This is the fifth of a series of articles under the same general title, contributed by the Mayors of leading American cities known also as outstanding centers of musical activity. The preceding articles were by Mayor Wagner of New York, Mayor Poulson of Los Angeles, Mayor Daley of Chicago and Mayor Dilworth of Philadelphia. Mayor Danielson of Elkhart reflects a generous support of the arts in this "band instrument headquarters of the nation."*

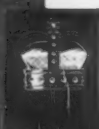
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# Instrumental Music in the Schools

ELKHART, INDIANA, a city of 38,652 residents, with a school population of more than 8,000 students, might well be called the home of the nation's school instrumental program. Carl D. Greenleaf, Chairman of the Board of C. G. Conn, Ltd., organized the National Association of Band Instrument Manufacturers, which sponsored the first National School Band Contest, held in Chicago in 1923. As might be expected, the instrumental music program in the Elkhart City Schools is one of the finest in the country.

The director of the city's school instrumental music department, which boasts over 1,100 of the entire 8,000 enrollment, is John H. Davies, graduate of the University of Wichita and Northwestern University. He is also director of the 115-piece high school concert band and of the 110-member symphony orchestra.

Both the band and the orchestra play for music conferences, conventions and educational meetings; both present major public concerts during the school year, play for high school assemblies and radio broadcasts, and frequently accompany the choral programs. These performances display professional showmanship not usually found at the high school level. An example was the *Musicalarama* of Latin-American songs, accompanied by a display of colored lights and slides showing relevant scenes, which was the finale of the 1958 winter concert.

The high school concert band and symphony orchestra, considered among the top school instrumental groups in the United States, participate in local, district and state contests. This past year the Elkhart instrumentalists won a total of 157

first medals at the state contest—an all-time record.

Each of the junior high schools has a "first" band and orchestra, averaging about sixty members each, as well as smaller training bands and orchestras directed by specialists in string and wind instruments. Teachers in the elementary schools hold classes under Mrs. Julius Koch, Music Consultant. In the fourth grade, instrumental teachers begin to sound out the pupils with the talent and inclination to play an instrument. Fifth grade students are introduced to musical instruments through the use of song flutes and ukuleles.

This past summer, 552 students of all ages received seven weeks of instrumental instruction during the eighteenth annual summer music sessions, which are provided free to

any pupil above the fourth-grade level. School-owned instruments are distributed and class instruction is provided. Advanced students play in the three bands and two orchestras which meet twice weekly; others attend the harmony lessons which take place five times weekly. The climax is the concert presented during the final week, with each group demonstrating its progress. Other Elkhart school musicians attend the annual high school music clinic at the University of Indiana in Bloomington.

The school music program is arranged in close co-operation with parents, who have established the Musical Parents' Club. The MPC strives to encourage interest in bands and orchestras and to promote better understanding between the parent, child and teacher. ►►►



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# The Elkhart Municipal Band

The desire on the part of the River City small fry in Meredith Willson's *The Music Man* to participate in a home town band strikes a responsive note in the memory of many an adult. For the 50 men and women in the Elkhart Municipal Band, this is a "dream come true." And, if the red jacket has been replaced by conservative black, the "dream" is nevertheless real.

Oldtimers will tell you there has always been an Elkhart band. The first was the *Brick Brown Band* which a group of young men formed after returning from the Civil War. In 1883, the band merged with the *Silver Cornet Band*, which, in 1896, became the *Trumpet Notes Band* and then the *Instrument City Band* of which the Municipal Band is a descendant.

Other bands of the late 1800's were the *Wonder Columbian Band* (formed by 25 young men in 1890), an amateur band started by a barber named Thorpe, the *Lake Shore Band*, the *Fifth Ward Band*, the "XX" Band, the *Northwest Elkhart Band* and the *Italian Band*.

The Municipal Band as such came into existence in the spring of 1938 when a group of former members of the inactive *Instrument City Band* invited all interested male adult musicians to attend an organization

meeting to form a concert band. About 40 musicians attended and the *Elkhart Municipal Band* became a reality.

The Chamber of Commerce, realizing that such a group would need financial help to exist, called a meeting of representatives of civic clubs, industry, labor and women's organizations to discuss the possibility of supporting the band by taxation through the Indiana Band Tax Law which permits a tax to be levied by the local city government. It was approved and voted in by a large majority that fall.

## Entire Community Support

The Elkhart band instrument manufacturers gave considerable financial assistance during the formation period, but were unanimous in their decision that the band be supported and sponsored by the entire community rather than by a segment of the community that might realize some small profit—the instrument makers themselves. Most of the bands in the city previously had started as industrial bands. Conn had the *Trumpet Notes Band* and Conn's *Ladies Band*. Buescher Band Instrument Company also had an industrial band.

The first public appearance of the

new city band was on July 4, 1938, when it furnished music prior to an American Legion fireworks display. This appearance was followed by weekly concerts in the city parks throughout the summer.

First director was Milburn A. McKay, who had organized and directed bands in Iowa. The present director is Arthur J. Singleton. President of the band is Joseph Artley, who has held this office from time to time for nearly half of the band's 20 years of existence.

At present, the band gives three indoor concerts during the winter season, and a weekly outdoor concert at McNaughton Park during the summer. Notable guest conductors and soloists of the last several years have included Merle Evans, formerly the director of the Ringling Brothers & Barnum & Bailey Circus Band; A. A. Harding, formerly of the University of Illinois; Frank Simon; William Revelli, (University of Michigan), well-known college bandmaster and baritone soloist; Leonard Falconi, Michigan State Bandmaster; Sigurd Rascher; Al Sweet; Mark Hindsley; Leonard Smith and Don Jacoby.

In both 1947 and 1955, the Elkhart Municipal Band was host to the American Bandmasters Association. >>>





# Is your school planning to invest in one of the wonderful new electronic organs?

*The Conn Organ Corporation suggests  
a test to help you make the best choice!*

An electronic organ represents a whole new world of music pleasure for all your students. It also represents a sizable investment to your school board. So you must choose wisely.

For a convincing test of Conn's superiority, invite dealers of other organs to bring their instruments right into your school auditorium, your hall or chapel, for a true side-by-side comparison test...with the incomparable Conn.

Then listen for the most important quality of all...the deep, rich tone of a mighty pipe organ, always the standard of excellence. Listen for versatility and tonal contrast...for pure, sweet tones...strong, stirring tones. And listen especially for the refinement of tone that best accompanies young singers.

Nobody knows tone like Conn! The Conn Organ is the product of almost a century of musical tradition...made by the world's largest manufacturer of orchestra and band instruments. They're specialists in tonal research.

Only the Conn has a complete, *individual tone generator* for each and every note. This means "full organ" on the Conn is grandly eloquent, not just loud. At the same time, every "voice" is true...precise and actually identifiable.

And the Conn is fully electronic, extremely easy to master. In a very short time, even beginning music students can give a creditable performance on the Conn. And your guest performers will thrill to the fine musical qualities of this superior organ.

If you are planning to buy an organ, your Conn dealer will be glad to provide a magnificent Conn for a side-by-side comparison test with any other make of organ...right in your school. Make arrangements with him soon. There is no charge, of course.



Conn Organ Corporation • Elkhart, Indiana

*We're sure you're about to discover...*

*there's a noticeable difference in a*

## CONN ORGAN

# Ten Years of the Elkhart Symphony

THE story of the Elkhart Symphony Orchestra is pretty much the story of one man—Zigmont Gaska—native Elkhartan, who returned to his town in 1948 to explore the possibilities of forming a symphony orchestra. The idea met with instantaneous success. The first rehearsal was held on August 5, 1948, the first invitational concert on October 21, 1948, and the first regular concert season began on January 9, 1949 with 46 musicians under Mr. Gaska's direction. This year, the Elkhart Symphony, now numbering 76 members, is celebrating its tenth season.

In its first decade, the Elkhart Symphony has pioneered the area with "pop" and children's concerts; it has introduced two American operas and several other contemporary works, including Peter Jona Korn's *Saxophone Concerto* and Don Gillis' *The Park Avenue Kids*. Distinguished artists have appeared with the orchestra, including Ennio Bolognini, Hugo Kolberg, Sigurd Rascher, Mischa Mischakoff, William Doppmann, Wanda Paul and Kathryn Blum. Many local artists have also been featured soloists.

Zigmont Gaska began the study

of violin at the age of eight and soon began to appear as soloist with symphony orchestras. In 1939 he founded the South Bend Junior Symphony, the second youth orchestra in the United States, which he conducted for twelve years. His studies have included six summers at Hancock, Maine with the famous French conductor and one-time music director of the Boston Symphony, Pierre Monteux. Mr. Gaska has been active in this area for more than 25 years, as violinist, teacher, concertmaster and conductor. He has also devoted much time toward developing musical awareness in the Elkhart community through appearances on local radio and television.

Mr. Gaska's daughter, Joyce Kaniewski, is a cellist in the symphony; his son, Jon, is principal violist. Jon Gaska, somewhat of a child prodigy, became a violinist in the South Bend Junior Symphony at the age of seven and later became concertmaster and soloist. When he was eleven, he conducted the orchestra in Haydn's *Toy Symphony* and shortly after that formed his own string quartet. While attending Millersburg Military Academy in Ken-

tucky, Jon won highest honors in that state as a violin soloist. He later took up the viola. The Gaskas, father and son, are members of the Moreau String Quartet of St. Mary's College, Notre Dame, Indiana.

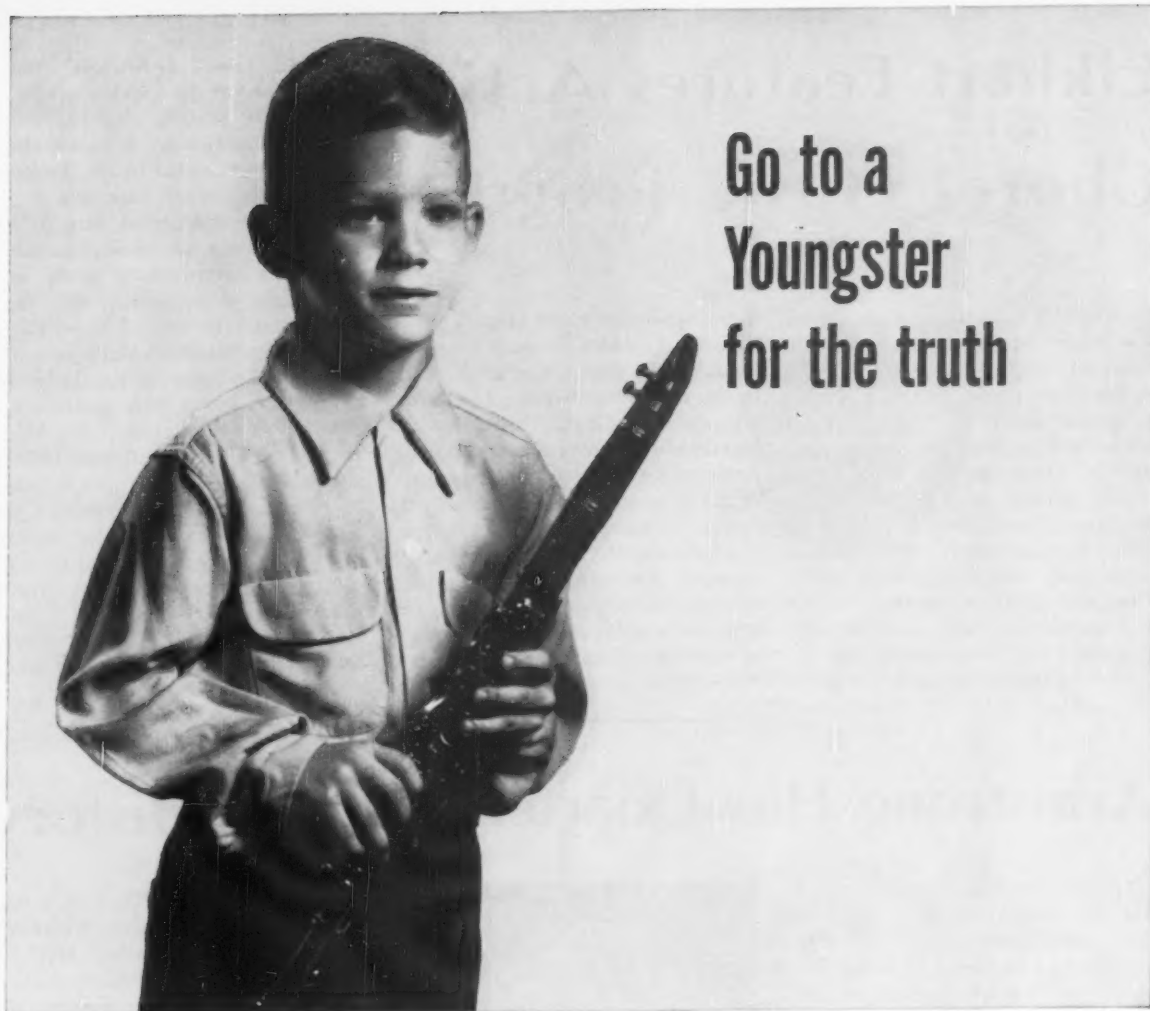
Orchestra members represent many diverse occupations. They are bound together by a common love of music. Mr. Gaska has encouraged each member to contribute his finest talents to the symphonic group, which has been widely acclaimed for adherence to high standards of musical performances.

It was realized that public acceptance and support of the fledgling orchestra were vital to its existence and growth. The community has responded by furnishing continuous financial support and leadership, and has been amply rewarded by the rich cultural return from a symphony orchestra that has achieved national recognition.

The Elkhart Symphony is supported by participating, subscriber, donor, patron and season members. An annual membership drive is conducted by the Elkhart Symphony Society, Inc., headed this year by Dr. Irving Michkin. During 1957

(Continued on page 89)





## Go to a Youngster for the truth

Admittedly, we're prejudiced on behalf of Bundy Resonite Clarinets. But, facts are facts: Bundys help your students learn faster and do more to help your bands sound better.

If we seem a bit too enthusiastic, you can easily check the truth of what we say. Simply ask those who do the playing—the youngsters themselves. They'll tell you Bundys are better, even though they won't know why. But *you'll know*, from the tone they produce, from the way the key action responds, from the almost instant improvement in intonation.

Obviously, such happy results as these are the reasons why more

bandmasters start their beginners on Bundys than on any other two brands combined. As we say, we're prejudiced, but the band directors who showed this overwhelming preference in a recent nationwide poll had no vested interests but the progress of their students.

Some of the features which make Bundy Clarinets best for you and your students are listed here. But, a trial is the real convincer. Your Selmer dealer will gladly supply one for you to test, without obligation. See him soon. Meanwhile, for some mighty interesting reading, mail the coupon for detailed information about all the Bundy features.

### BUNDY RESONITE Bb, ALTO AND BASS CLARINET FEATURES:

Clarinet bodies are plastic, unexcelled for acoustical properties. Heat, cold, moisture won't crack them or seriously affect playability.

Nickel plated keys, designed especially for students, are heavier than normal to resist bending and breaking under inexpert handling. Keys are sculptured for young fingers, mounted on high posts for easy leverage. Entire mechanism is simply designed, sturdily built.

Alto and Bass have one-piece body; tone holes are placed just where they should be for most accurate intonation. Center-joint key mechanism is eliminated; key jamming and regulation troubles are avoided. Exclusive Rocker octave-key mechanism gives positive closing even when pad thickness varies.

# BUNDY

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Selmer-Built,

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Please send FREE brochure describing  
Bundy Resonite Bb, Alto and Bass Clarinets.

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# Elkhart Features Active Choral Music Program

**E**LKHART abounds with choral music. In the city's schools, students are eligible to join the choir in the ninth grade, and vocal music is taught daily at Elkhart High School and at the three junior high schools. There are four high school choral groups, two of which are mixed and two comprised only of girls. Approximately 300 students participate. The high school choirs provide two fall concerts each year and, in addition, they sing for service groups and make out-of-town appearances, including participation in

a choir program at the annual North Central Teachers Association Conference. The director of vocal music in the schools is William L. Gowdy, a graduate of Drake University and Northwestern University and visiting professor of music education at the summer sessions of Wichita and Drake Universities.

There are fifty churches of nearly as many denominations in Elkhart, and each integrates music into its order of worship, utilizing members of the congregation and choir in a well-organized sacred music program.

At St. John's Episcopal, Robert Lavery, one of the band directors at North Side School, conducts a 30-member adult choir. A junior choir has also been added to Mr. Lavery's active church music program.

At Trinity Methodist, Mrs. Aileen Darling directs five choirs—an adult group, an intermediate group and two choirs of younger people plus, at Christmas, an annual Angel Choir of "young cherubs." Trinity's adult choir has appeared regularly on radio and TV. As their contribution to the Centennial festivities, Methodist Churches of Elkhart held a Circuit Riders Meeting this summer, with the choirs in costumes of the middle 1800's forming the nucleus of an old-fashioned hymn sing.

According to George W. Woldt, principal of the day school of Trinity Lutheran Church, "a community's musical activities need not be limited

*(Continued on page 89)*

## Armstrong Has Quarter Century History

**E**ARLY in 1932, the late W. T. Armstrong formed his own flute manufacturing company. He scarcely had his venture under way when he tragically died at the age of fifty-six and was succeeded by his son, Ed, who has resided continuously in Elkhart for more than fifty years. Ed attended the University of Illinois and the University of Notre Dame, acquiring his A.B. degree from the latter institution. In 1932, Armstrong was in production in a small way, and in two years had outgrown its original modest quarters. A move was then made to the present location in a large two-story building near the center of the city. The company's original product was a single model of conventional Boehm system C flute. Such flutes are still the leading items in the line, which is still exclusively devoted to instruments of the open-pipe variety.

**F**OLLOWING World War II, a range of four piccolo models—two in C and two in Db—were designed, perfected and put into production. Shortly thereafter, research and experiment on a new model of



Ed Armstrong

alto flute in G was initiated, although manufacture of this item was not inaugurated until early in 1957.

Similar steps were soon taken with the soprano flute in Eb in the spring of 1958, as well as with a new open-hole C flute which was developed concurrently. Paralleling the periodic introduction of additional models, the company's history has also been dated with the acquisition of significant and unusual support-

ing facilities. In 1945, a full tool and die-making entity, including heat-treating equipment, was integrated for on-the-premises creation of all tools, jigs, dies, fixtures and special machines. By 1946, a completely self-sufficient forge shop had been added for internal production of cold-hammered, drop-forged keys.

**T**HUS, in the more than a quarter century of the firm's history, its production range has grown from a single model of C flute to a full family of open-pipe instruments embracing not only five models of C flute in the closed and open-hole variety, but also an alto flute in G, a soprano flute in Eb and two models of piccolos in C and two in Db.

The present corporate directors are Ed and Helen (Mrs. Ed) Armstrong and Carl E. Burket. Mr. Burket, a Certified Public Accountant, first became associated with the company in handling its periodic audits and is now in the course of undertaking additional managerial responsibilities preliminary to assuming an executive capacity with the firm. >>>



# Why more flutists prefer an Artley...



**rib and POST  
ASSEMBLY**

The superior rib and post construction of an Artley provides the strongest possible support for the key mechanism . . . the "extra strength" for years of trouble-free service. The ribs and posts of an Artley are pre-assembled, then low-temperature soldered direct to the body tube maintaining the metal at its true temper without sacrificing the tonal and resonant quality of the instrument.



**ROLLED TONE  
HOLES**

All Artleys are equipped with rolled tone holes. The rolled principle gives additional strength to the tone hole . . . will not cut pads . . . and eliminates sticky keys for better response to fingering. The cold rolled tone holes, free of rough edges and high spots, are the perfect surface for accurate seating . . . giving far better vent to the sound, enhancing the resonance of the instrument.



**EMBOUCHURE  
and  
HEAD JOINT**

The new Artley embouchure design has attained sculptured perfection for excellent control. Scientifically designed and precision engineered, the Artley embouchure forms a parabolic curve on the head joint to conform perfectly with the lip in playing position. This new embouchure provides instant response, ease of blowing, and a purity of sound that is further enhanced by the exact uniformity in wall thickness of the hard drawn head joint.



**PERMA-PADS**

Perma-Pads, which antiquate all previous concepts in key pad design, are absolutely air-tight and moisture-proof and are unaffected by atmospheric changes and oil. They will not shrink, swell, harden, warp, leak or crack. Perma-Pads give the instrument better response and more brilliant sound is achieved because they reflect rather than absorb sound as do felt pads. All Artley flutes and piccolos, regardless of price, are equipped with Perma-Pads.



**"the flutist's guide" by Frederick Wilkins**

A clinical study of flute playing for the student and music educator with recorded demonstrations. Generously illustrated throughout for easy interpretation of text. Includes extensive catalog of flute literature. Nationally acclaimed as a major contribution to progressive music education.

*the finest flutes and piccolos are by*



# Artley Pioneers in Elkhart

THE first flute inscribed with the name "ARTLEY" made its appearance on the American market nearly twenty years ago. The company was founded by Donald D. Artley, a master designer and craftsman, in 1939, under the name Artley Flute Co. In 1956 the company incorporated as D. & J. Hartley, Inc. The corporate name was changed to Artley, Inc. in 1958. Mr. Richard W. Bosse is president and general manager.

From the time of its origin in an abandoned store building on a small lake north of Elkhart, the company has experienced an ever-increasing demand for its instruments, which has resulted in elevating the name Artley to a position of leadership in the industry. Today, the Artley plant exemplifies the modern facilities and progressive methods necessary to produce truly fine flutes and piccolos. Artley's most recent expansion was completed in April of this year and increased the floor space by 25%. New and improved manufacturing procedures and tooling have now raised current production capacity to exceed 14,000 units annually.

The growth of the company can be attributed in a marked degree to its strict adherence to a policy of pursuing every avenue that can improve instrument design and quality—a policy essential to meet the critical demands of flutists and music educators. This has meant pioneering many of the major developments in flute and piccolo design. Among the many improvements the company is proud to be identified with are the rib-and-post assembly, the moisture-proof Perma-Pad, rolled-tone holes, a new scientifically designed embouchure hole and a model inspection system for instruments during every phase of produc-

tion and prior to shipment.

Keeping pace with the physical expansion of the plant has been the extension of the Artley line of flutes and piccolos. The most recent, the new Artley E-flat, opens the way for many new and interesting band and orchestra effects. This instrument, a favorite of John Philip Sousa, can play E-flat clarinet parts, and its sweet soprano quality and ease of intonation constitute a unique supplement to the E-flat clarinet and adds a bright new voice to the upper ranges of the band. Smaller than a flute, but larger than a piccolo, it is ideal for use by children as a beginning instrument. Another newcomer to the Artley line this year is the Wilkins Model flute designed by Frederick Wilkins. This model was designed to satisfy the most discriminating flutist and is a solid silver, open-hole model. The French Conservatory model is another addition to the Artley family of flutes. This new instrument has a professional-type keyboard and is recommended by the company for the serious student who cannot afford the Wilkins model. It is interesting to note here that the introduction of the Wilkins and French Conservatory models indicates the increasing trend toward the open-hole design. It has been estimated that 95% of all symphony flute players play French models.

One of the most rewarding activities of Artley, Inc. is an extensive educational program conducted by the company to assist the music educator and student. Mr. Frederick Wilkins, solo flutist for the *Voice of Firestone*, is the director of the Artley Educational Program and heads research in instrument design and development.

*The Flutist's Guide* published by Artley, Inc., written by Mr. Wilkins,



Richard W. Bosse

has been acclaimed a major contribution to the study of the flute. A new bi-monthly publication, *Flute Notes*, will soon be circulated nationally to music educators and students at no charge. As a fitting climax to its activities in educational guidance, Artley, Inc. now offers a competitive, expense-free scholarship in flute with Mr. Wilkins at the Chautauqua Summer School of Music, Chautauqua, New York. ▶▶▶

## COMMUNITY CHORUS

Among activities sponsored by the Parks and Recreation Department is the Community Chorus, which meets once a week during the summer. It is a choral group of 100 singers, primarily high school age. (They present one concert a year and this past summer took part in one of the band concerts.)

There are at least two known enthusiasts of the harpsichord in Elkhart. Harry S. Randall, Selmer Advertising Manager, makes them as a hobby. Palmer Cone, another harpsichordist, frequently holds afternoon musicales for friends. Mr. Cone was also one of the accompanists for the last year's *Messiah*.

# 70 YEARS OF PROGRESS with the BAND INSTRUMENT CAPITAL OF THE WORLD

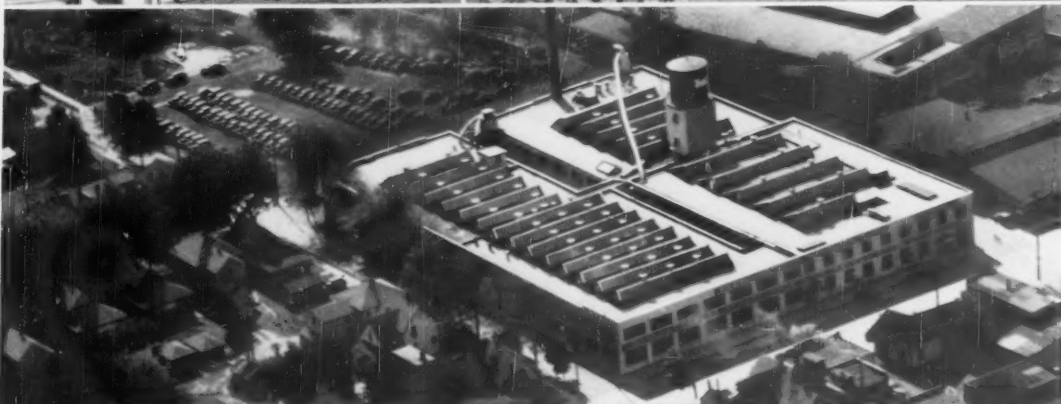


Since 1888, Buescher's development into one of the giants of the musical instrument industry has closely paralleled the solid growth of the City of Elkhart. And the folks who have brought our company to the pre-eminence it enjoys today have largely been "native sons"... Elkhart-born and trained in the heritage of fine instrument craftsmanship for which our city is so justly famous.

**1888** F. A. Buescher's first shop on Pacific Street, birthplace of the Buescher Band Instrument Company.



**1903** Fifteen years after his founding, Mr. Buescher built a new plant which, for that day, was a marvel of efficiency and up-to-date manufacturing equipment.



**1958** The present-day Buescher plant, occupying a full city block, is recognized as one of Elkhart's most modern manufacturing facilities, and is one of the outstanding research and production centers in the industry.

...reflecting Elkhart's tradition of great craftsmanship throughout the world!

Everywhere there's music, Buescher instruments have become firmly established as the true standard of excellence. In such great popular bands as the Lawrence Welk aggregation, in leading metropolitan symphony orchestras, in major schools and universities throughout the world, Buescher instruments get the call. We take pride in the fact that in establishing this reputation, we have made a notable contribution to the industrial stature of our city.

**BUESCHER BAND INSTRUMENT COMPANY**

# How to detect a

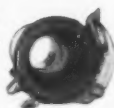


CONN  
CORPORATION  
Elkhart  
Indiana





**LOOK THROUGH THE BODY**  
of an expensive artist clarinet, then compare a *Senior Series* by Conn. You can see the "bored" bore because both are bored and reamed from a solid piece. Next, look at a junior-type clarinet. You'll readily notice the difference. Check for a "bored" bore before you buy!



# a bored bore!

Experiments with clarinets are perhaps as numerous, or more so, than with any other musical instrument. The metal clarinet, for instance, had its heyday in beginner bands and orchestras. But, somehow the trend has always been back to traditional-type instruments with a "bored" bore. There must be a reason. We think it is because music educators want traditional, true clarinet intonation and sound. That's why Conn *Senior Series* clarinets are made by tested and

proved traditional methods... and are additionally provided with exclusive tuning ring, so both beginner and advanced student can play at International A-440 pitch... easily and naturally. One big clue to proper selection of a clarinet is its professional "bored" bore. See your local Conn "Music Man" for the complete feature story of amazing Conn *Senior Series* clarinets... or write today to Conn Corporation, Elkhart, Indiana.

## SENIOR SERIES CLARINETS

**CONN**

**18N DIRECTOR**—Has select grenadilla wood body and barrel joint, composite bell, Boehm system in B $\flat$ —17 keys, 6 ring. Professional bore, adjustable pivot screws, safety bridge key, adjustable tuning ring and other outstanding features. Complete with large combination case.

**\$139.95**

Other models from \$119.95

the clarinet  
you can't  
outgrow!

MEREDITH WILLSON SAYS:

**THE MUSIC MAN** is a Conn man!



# Blessing Hand-Crafts Brass Through Fifty-Year Period

**F**OR fifty years the policy of E. K. Blessing Company has been one of exclusive hand-crafting of cornets, trumpets and trombones. Today Blessing instruments are made in four grades and price ranges to meet every demand of both top-flight artists and beginners. While the year 1906 marks the official beginning of E. K. Blessing Co., Inc., the foundations were laid in 1896 when E. K. Blessing, Sr. came to Elkhart from Germany and started to work at one of the local band instrument plants. During the ten years he worked as a band instrument craftsman, he helped to design the first piston valves used on American instruments. His European training, plus his innate ideals of hand-craftsmanship, made him decide to go into business for himself in 1906.

It was a one-man business housed in an ordinary barn at first; Mr. Blessing not only made the instruments, but personally sold them to dealers on trips throughout the East and Midwest. Within a few years, however, the demand for his hand-crafted instruments made a move to larger quarters imperative, and Blessing added more workers whom he painstakingly trained to his exacting production standards. The continued growth of the firm, even without a slack season during the depression years, finally resulted in the building of a new factory in 1940—one which housed the finest equipment and was manned by experienced craftsmen. Blessing wisely chose a location where future expansion would be possible; the ensuing years brought new and necessary additions to the original plant in 1947, 1952 and 1953 in



E. Karl Blessing, Jr. and Fred W. Blessing

order to meet the demand for instruments.

Today the modern brick and glass structure, which is the home of Blessing Band Instruments, stands as a memorial to its founder, who devoted his life to the cause of finer-quality band instruments. High standards of construction and performance are being maintained by Blessing's sons, President E. Karl Blessing, Jr. and Fred W. Blessing, Secretary-Treasurer of the firm. Both executives have a professional musical background and were apprenticed under their father's guidance. The skilled craftsmen working with the finest precision equipment still find it difficult to keep pace

with the ever-growing popularity of Blessing Band Instruments across the nation after fifty years of continuing growth and expansion. >>>

The High School Band Festival of the Century is scheduled for November 15th in Elkhart, Indiana. The extravaganza will help commemorate the 100th anniversary of Elkhart and will feature Howard Barlow, conductor of the Voice of Firestone on ABC-TV. High school bands throughout the area served by WSJV, Elkhart TV station, have been invited to participate; top musicians from each band will be formed into a special band directed by Mr. Barlow.

# Clark Grows from Basement Shop

**N**OT many people would associate a fire hose with a baton, but that's the story of the Clark Baton Manufacturing Company, of Elkhart, Indiana, according to its owner, William Rody. The late Ed Clark, a former city fire chief, founded the company in 1945. At first he produced batons in the basement of his home during off-duty hours. In 1945, Clark, in partnership with Rody, a fellow "smoke eater," shifted the company to 1122 So. Main Street. Rody has operated the company at that location since Clark's death in 1949.

The employee roster at Clark still lists pensioned members of the Elkhart Fire Dept. The transition from the rough-and-tumble fire hose to the gleaming perfection of a dainty baton may be incongruous, but the success of the venture is indisputable. Since the time of the small basement shop, Clark batons have found their way around the globe. Baton clinics, national cham-

pions, and majorettes from all parts of the world acclaim the Clark product. H. & A. Selmer Inc. is the sole distributor of the baton which is sold as the Selmer-Clark Baton.

One of the bright spots in the history of the Clark Baton Manufacturing Co., was the development of the lighted baton. Precision workmanship allowed Clark to be among the first to market a baton nearly three feet long with lights at each end. Many other types and sizes are made by the company, from the 14-inch Slimster model to the 30-inch model.

The batons are cut from basic tubing and then assembled at the Clark shop. Each one is triple-plated by an Elkhart plating shop. They are then delivered to the distributor. The busiest season is from the opening of the nation's schools in early fall through the Christmas holidays. A curious spectator at half-time in Anywhere, U.S.A., would probably discover that the baton



William Rody

glittering in the autumn sunlight down on the field is a Selmer-Clark, manufactured by the remarkable ex-firemen at 1122 So. Main Street who comprise another flourishing industry in Centennial Elkhart. ►►►

## Conn Continues Home Organ Development

**T**HE Conn Organ Corporation, a division of C. G. Conn Ltd., born in 1946, had been conceived prior to World War II. During the late 30's, the research staff of Conn began experimenting in the then little-known field of electronics, on the theory that there had to be a way to approximate successfully the tones of a pipe organ electronically. They had been making progress when war broke out. Further work was halted when the government asked Conn to convert to full-time war research in electronics. The accelerated work during the war years so enhanced their knowledge of electronics, that it wasn't long after re-

conversion to peacetime work that the Conn research staff came up with a design for a practical electronic organ embracing the features they had long sought.

The first two models were designed specifically for churches and other institutions; their fine qualities, plus their close resemblance to pipe-organ tones, made them immediately successful. Then, in 1955, Conn's first home organ, the Minuet, was introduced. Preceded by three years of cost-reduction engineering and development, this model enabled Conn to compete in the largest volume market of all—the American home.



Paul M. Gazlay, President

**S**INCE both models were newcomers to the home organ field, the sales department had to meet

**Lesher**  
WOODWINDS  
"Tone Perfection"

**Acclaimed  
by Leading  
Artists as  
America's  
Finest**

**BASSOON  
and  
OBOE**

**Created  
for  
Artists  
by  
Artists  
Craftsmen**

*Write for descriptive  
literature today*

**LESHER WOODWIND CO.**  
1306 WEST BRISTOL STREET  
ELKHART INDIANA



the resistance that faces every new product, but this was overcome via a 15-minute lesson—a simplified first lesson created for the absolute beginner, and designed to prove in a dramatic way the simplicity of organ playing. The sales people and dealers were thoroughly indoctrinated in the use of this 15-minute lesson; together with the fine tone, reasonable price and the many other qualities of the Minuet, the Conn Organ Corporation became firmly established in its new market.

Within a year after the Minuet had made its debut, Conn came out with two additional home models—the Rhapsody and the Caprice.

These too were received with acclaim by critics and consumers alike, for their distinctive full-range tones and their beautiful Raymond Loewy console designs.

Rapid development in the science of electronics has been both a strong asset and a serious challenge in organ manufacture. Engineering for the Conn organ must logically be oriented to the desires of the organ buyer; yet, at the same time, the trend towards superficial gadgetry must be avoided. The Conn Organ Corporation is proud to say that ever since 1946 significant new product developments have been, and still are, under way. >>>

## Flute Design a Tradition at Gemeinhardt's

WHEN President Kurt Gemeinhardt takes time from his busy schedule to review the past eight years he can enjoy a deep sense of satisfaction over a job well done. For today in Elkhart the fine flutes and piccolos manufactured by the Gemeinhardt Company are produced in a bright new plant specially constructed for their manufacture. This progress was natural. The Gemeinhardt name has been associated with musical instrument manufacture for as long as Kurt can remember. Even his own early training in Germany was in the making of musical instruments. He began his career in Markneukirchen, Germany, a musical instrument center. The high school he attended devoted much of its curriculum to the building of musical instruments and it was from this school that Kurt was graduated with highest honors. After school he served his apprenticeship with his father. In the years that followed Kurt worked for a music company in St. Gallen, Switzerland and in 1928 accepted an offer to join an American music company.



M R. GEMEINHARDT would be the first to emphasize the need for co-operation in building the fine business he heads today. At first he and his wife set up an instrument repair shop in the basement of their home. The word of his talents in instrument repair cir-



culated quickly and the volume of business grew so that another room was constructed, then a garage-type building was erected. This was scarcely completed when it, too, was overflowing with work. Prior to this time the Gemeinhardts had definitely decided to specialize in the manufacture of flutes and piccolos. It was then decided to erect a new building specially for their manufacture, to be large enough to handle the constant growth they had observed during the preceding eight years. The new plant lies on the south edge of Elkhart, and is equipped with large window areas and special lighting as an aid to the careful craftsmanship required in a Gemeinhardt instrument. Among the forty employees now working with the Gemeinhardts are several professional musicians. Production-line planning of each intricate step in the manufacture of flutes and piccolos is handled by carefully trained craftsmen, and as each Gemeinhardt instrument is completed it comes to Kurt's office for final check before shipment.

**K**URT GEMEINHARDT'S grandfather had six sons, all of whom followed in his footsteps specializing in the manufacture of violins, flutes and clarinets. An instrument made by one of the sons, Arthur, is now on display in the U. S. Congressional Library. While Mr. Gemeinhardt handles the busy manufacturing tasks, Mrs. Gemeinhardt serves as the company's secretary-treasurer. John W. Mount is the firm's Plant and Sales Manager. Gemeinhardt manufactures a complete line of Boehm system flutes and piccolos in both nickel-silver and sterling silver which are sold to retail music dealers throughout the country. >>>

### THE MESSIAH

*The Messiah* is one of Elkhart's most important events. Last year 300 singers took part. It was directed by William L. Gowdy, director of vocal music in the high school. Symphony players as well as members of the high school orchestra comprised the orchestra. It is sponsored yearly by the Matinee Musicale Club and the Board of Parks and Recreation Trustees.

OCTOBER, 1958

# Different, Different, Different

**A DIFFERENCE YOU CAN  
SEE, FEEL AND HEAR**

"Hand-fashioned since 1906" is more than an advertising phrase. It's a Blessing tradition, rigidly observed. Blessing handcraftsmanship is a guarantee of custom-tailored precision and all it means in response and results. To recommend a Blessing is to give the student musician the stimulation of an instrument that rivals the finest professional brasses in looks, performance and tonal resources.



Interesting literature  
and name of nearest  
dealer on request.

**BLESSING'S BEST BY ANY TEST  
HANDCRAFTSMANSHIP MAKES THE DIFFERENCE**

E. K. BLESSING CO., INC.

ELKHART, INDIANA

# Conn Instruments Influence Elkhart's Music Industry

**H**AD it not been for a retired army captain's injured lip, the "band instrument capital of the world" might not be Elkhart, Indiana.

The retired army captain, Elkhart baker Charles Gerard Conn, played cornet in the town band in 1875, when he injured his lip. In order to continue playing he made a rubber-cushioned mouthpiece for his instrument. Thus began C. G. Conn Ltd.—Elkhart's first and the world's largest manufacturer of band instruments, progenitor of most of the fifteen instrument companies in Elkhart which today make nearly 80% of the world's band instruments.

Under Colonel Conn, so titled for his position in the Indiana National Guard, the Conn instrument company was founded when he and a handful of employees began making mouthpieces and, consequently, cornets for sale locally. The first factory was 20 feet square. The business grew quickly, and other instruments were added to the line. In 1888, in

preparation for the production of the first American saxophone, Colonel Conn brought 15 French instrument makers to Elkhart to add their specialized skills to the manufacture.

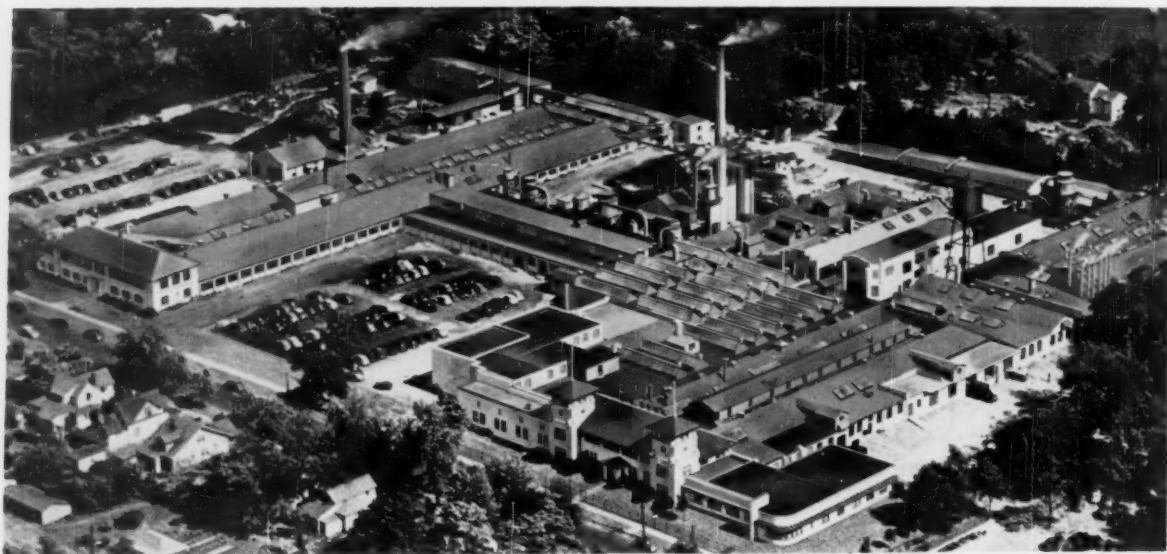
As the years passed and the Conn name became predominant in the instrumental music field, the firm's renown was further colored by the reputation Colonel Conn himself was gaining. In the political area, he was twice elected mayor of Elkhart, served one term as State Senator and one term as U. S. Congressman. He also established the *Elkhart Truth*—to this day Elkhart's only newspaper.

His musical activities were even more notable. To the musicians of the country he circulated the somewhat flamboyant publication, *Musical Truth*, in which Conn instruments and Conn users were extravagantly praised. But the magazine was also used by musicians in seeking employment and employers in seeking musicians. Conn's friendships among well-known musicians

were noteworthy; it was at John Philip Sousa's personal request that Conn developed the Sousaphone.

The Colonel's colorful pioneering continued until 1915. By that time the company had outgrown four factories, and the more than 300 highly skilled employees were located in a new plant which became the core of the present Conn factory. Leadership changed in 1915, when the factory and entire interests of C. G. Conn were purchased for approximately \$500,000 by a flour mill operator from Wauseon, Ohio—Carl D. Greenleaf. The new owner concentrated his immediate efforts on standardizing business procedures and scientific processes connected with band instrument manufacturing.

In the 1920's, when the school band movement was gathering force under such outstanding educators as Joseph Maddy, Greenleaf backed these pioneers with his support and that of the company in the successful endeavor to convince school admin-



—Courtesy, C. G. Conn, Ltd.

istrators throughout the country that instrumental music programs were needed in the public schools. To help band directors organize their new programs, the Conn company developed the first full selection of educational aids for instrumental teachers and a service program which is still unparalleled in the industry.

Conn peacefully expanded until World War II, when the plant was turned over to the production of electronic equipment. Immediately

after the war, Conn produced the first all-electronic organ. Conn Organ Corporation was established for its manufacture, and it is now the second largest company in the organ field.

The more than 900 employees in Conn's two Elkhart plants, its New Berlin, N. Y. clarinet factory and its nation-wide sales organization know that Elkhart's next 100 years will be as productive as the last. During the 83 years Conn has been helping to make Elkhart history, it has given

the world such developments as: 1889, first American saxophone, first all-metal clarinet; 1890, first double-bell euphonium; 1898, first Sousaphone; 1908, first bell-front tuba; 1921, first American sarrusophone; 1928, first slender trumpet; 1934, first successful short-action valves; 1936, first and only Strobocorr for visual measurement of sound; 1938, first and only electrolytically formed one-piece seamless bell; 1940, first American bassoon; 1946, first all-electronic organ. ▶▶▶

## FOUR ARTS CLUBS

One of Elkhart's oldest organizations devoted to the furtherance of the arts is the *Four Arts Club*. In addition to music, the name refers to Art, Literature and the Art of Living, which program-wise might include anything from a demonstration on flower arranging to a style show. Membership is by invitation only; there are some 300 members. A waiting-list of 25 to 50 is not unusual.

Among the outstanding musical programs presented during recent seasons were musical dramatist Sulie Hurand and a group of singers from St. Mary's College, Notre Dame, Indiana.

The club had quite a different purpose than the pursuit of the arts when it began. It originated as the League of Women Voters. In 1924 it was known as the Women's Franchise League and fifteen years ago became the *Four Arts*. The organization meets in a beautiful home that was donated for the use of the Elkhart League of Women Voters in 1924 by Mrs. Andrew Hubbell Beardsley, one of the descendants of Elkhart's founder, Dr. Havilah Beardsley. It was later deeded to the *Four Arts Club*.

## MATINEE MUSICALE

A revival of a club of the same name active in the 1900's is the Matinee Musicale Club. Forty members meet once monthly to present biographical sketches of composers' lives, to review the operas and to perform. Last year they helped to produce the community's annual Christmas presentation of Handel's *Messiah*. Mrs. Robert Tenn is president.



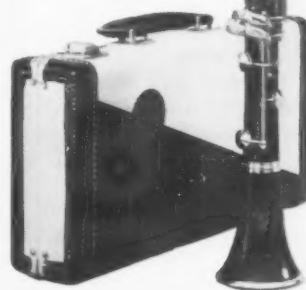
*"I have tested LINTON Clarinets thoroughly and have found them to be consistently excellent. I use LINTON Clarinets and endorse them and recommend them to all of my pupils."* — Murray L. Sullivan

Murray, outstanding clarinetist with the Grand Rapids Symphony and Woodwind Quintet, has an impressive background. He's a graduate of Michigan State, a member of the U.M. Summer Band and the Saladin Shrine Band, and is also a gifted teacher and director of the Rockford, Mich., High School Band.

At the right is Woodrow Johnston, sales manager of Musical Instrument Exchange, Grand Rapids, Mich., who agrees beyond question that the LINTON PRESTIGE WOODWIND LINE is far superior to anything offered today. "We are proud to feature it in our store," Mr. Johnston says.

FIVE OTHER MODELS IN OUR "BIG SIX" LINE of Bb CLARINETS FROM WHICH TO CHOOSE

Write for Literature and Prices



POWER-FORGED KEYS

CRACK-PROOF LINTONITE BODY

N.S. REINFORCED TENONS WON'T BREAK

NEW, PERFECT SCALE

EASE OF PLAYING EQUALS THAT OF A \$300 CLARINET

MODEL 10-W  
\$124<sup>50</sup>

Makers of Today's Finest Complete Woodwind Line

ELKHART, INDIANA, U.S.A.



# Lesher Bassoons

EVERETT E. LESHER, bassoon maker of Elkhart, is looking for the answer to a question. "Why," he wonders, "when he wanted a business of his own, would he get into the manufacture of the hardest woodwind instrument to make and to play?" And even when he wanted to expand his line, it wasn't with a simple item. He added oboes, the musical instrument so complex that a gag has become its traditional description: "It's an ill wind that nobody blows good."

Bassoons, demanding an amount of hand labor difficult to compensate by U.S. wage standards, had always been imported until Lesher decided to enter the market with a native

*Originally entitled "A Boom for the Bassoon" this feature has been condensed from an article by Sarah Lockerbie which appeared in the South Bend Tribune Magazine, August 12, 1956, by permission of Lesher Woodwind Company.*

product. He purchased the very best foreign-made bassoon available and this was taken apart to the last pin to serve as model. Torn down or assembled, a bassoon is an impressive sight. Laid end to end, its component parts measure 100 inches. Even when doubled upon itself in playing form, it is an eye-filling companion to such spectacular symphony fixtures as string basses and kettle drums, which rest on the floor instead of being hung on the player as is an eight-pound bassoon. Its 26 keys are arranged for all possible convenience to the performer, but still call for a wide finger spread and a high degree of dexterity.

The bassoon has six main divisions. The reed is a double one, shaped like a flat tube, which the breath vibrates to make the distinctive reed tone. Next is the bocal or curved mouth tube which must be drawn to precision measurements



from a straight metal cylinder. An error of a thousandth of an inch will make the instrument sharp or flat. The other four sections are wood—the tenor, boot, bass and bell joints. Sound traveling the full length emerges with depth and color comparable to the human voice or the vox humana organ stop. It took Lesher a year and seven months to complete his first bassoon. Its tones, melodious and true, were greeted by Lesher and his associates with the joy of hearing a baby's first cry. They had turned out a bassoon of  
(Continued on page 89)

## The Linton Story

THE Linton Manufacturing Co. was established by Mr. Linton, affectionately known throughout the profession as "Jack". He has had a long background in the making of unusual woodwind instruments heretofore produced mostly in Europe. He has captured the best traditions of the great European woodwind builders and has added his own gifted touch together with that of musicians who have worked with him in developing woodwinds of unusual beauty, exquisite tone and perfect intonation.

DURING the last quarter of a century, Linton Mfg. Co. has grown from a modest repair business to a large producer specializing in a full and complete woodwind line. After many years of experience in re-



pairing, rebuilding, and developing special mechanisms to aid musicians, Mr. Linton realized the imperfections and limitations of existing

manufacturing techniques. He decided to eliminate these heart-breaking drawbacks by using new ideas in key making, in new materials for bodies and greater specialization in the production process.

WITH a modern, well-equipped plant staffed by the best craftsmen, Linton Mfg. Co. immediately attracted the attention of leading musicians everywhere; and, from this humble beginning, an important leader in the band instrument industry emerged. Today the full resources of this well-trained, splendidly equipped organization are at the service of the American musician. Jack Linton started out to develop the best in woodwinds and his masterpieces of today even transcend his fondest dreams. >>>



THE WHITE HOUSE

Washington D. C.

May 13, 1958

The Honorable E. L. Danielson,  
Mayor of Elkhart  
Elkhart, Indiana

I have learned of the 100th anniversary of the City of Elkhart, and I am delighted to send greetings to all joined in the celebration of this historic event.

As a center of many world famous industries, Elkhart has won wide renown. As a community of people joined in mutual interests and neighborly traditions, your city has enjoyed a century of good life. Congratulations and best wishes.

*Dwight D. Eisenhower*

# Committee Methods at Martin

THE Martin Band Instrument Co. has been long recognized for the manufacture of brass instruments and saxophones with an exceptionally high degree of musical and mechanical excellence. As trends in music bring about changed requirements, Martin instruments keep pace with the demands through collaboration with top-ranking artists. This is known as the "committee" method of instrument design, which has made Martin instruments a favorite of professional musicians for years. In support of their dealer organization, the Martin Company has always maintained that: "To the retail dealer in every territory belongs the business in that territory."

The history of the Martin company began in Germany during 1849 when Henry Martin started

building band instruments. Twelve years later, he came to America and, with his brother, opened a shop in New York City. Next, Henry moved to Chicago and was just becoming well-established when the famous Chicago fire of 1871 destroyed his plant. Hearing some time later that a band instrument factory was being started in Elkhart, Indiana, Henry Martin walked the entire 100 miles to get a job, later becoming one of the pioneers of the industry that has made Elkhart the band instrument center of the world. Under their father's guidance, Henry Martin's several sons also learned the exacting art of building band instruments, and the family organized the present Martin company in 1907. A number of skilled craftsmen still working at Martin have been em-



Robert L. Stahr

ployed since it was first organized.

An expansion program planned by Martin executives within the past ten years is now well under way. Complete installation of modern air-handling equipment, physical expansion of plant manufacturing area and other improvements are now being made. R. L. Stahr, is President and General Manager. Fred A. Hotz, Jr., is Vice-President and Robert Holtz is treasurer and comptroller. >>>

## Pedler Clarinets—Plastic and Wood

IT WAS around the turn of the century when C. G. Conn searched the world over to find a person qualified to saw and shape the difficult-to-handle grenadilla wood that was used for the building of clarinet bodies. Harry Pedler of London, England was considered one of the top men in this field and Colonel Conn successfully persuaded Mr. Pedler to come to Elkhart with his family.

After being with the Conn Company for a number of years, Mr. Pedler and his oldest son, Harry, Jr., organized the Pedler Company, one of the fine American woodwind manufacturers. In later years, when

Harry Sr. decided to retire, the company was purchased by the Martin Band Instrument Company, but was operated as a separate firm and the three Pedler sons remained active in the business for many years.

We often think of the plastic clarinet as being a relative newcomer to instrument manufacture, but in the 1920's the Pedler Company pioneered the development of a plastic clarinet. This was during the great days of vaudeville, and many featured clarinetists used Pedler clarinets because they were available in a variety of colors, textures and designs. Naturally, they were treated as a novelty and, as vaudeville's popularity

waned, so did the plastic clarinet. Today, Pedler plastic clarinets made during the 1920's are on view in the DuPont Exhibit. The Pedler Company re-entered the manufacture of plastic clarinets some years ago in order to meet the need for plastic clarinets in the school field. Recently it has helped in popularizing the plastic pad and manufactures a complete line of clarinets at all price levels in both plastic and grenadilla wood. Other leading developments are being pursued by Pedler, whose officers include: R. L. Stahr, President; E. J. Gillespie, Vice-President; and F. A. Holtz, Jr., Sales Manager. >>>

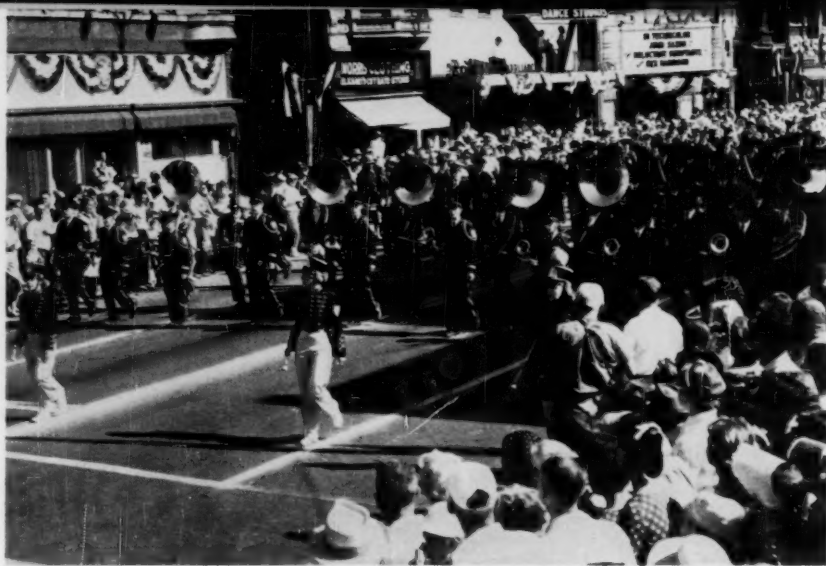
*congratulations*  
*to the*  
*people of*  
*Elkhart, Indiana*  
*on their* **100th YEAR**

...in especial recognition of their  
significant contribution to American culture and  
education through the development of  
their musical industries...brought  
to a high level of achievement at Elkhart.

**CHICAGO MUSICAL INSTRUMENT CO.**



Keystone Kops kept the crowds back as the procession of floats, bands, horses, bicycles and cars wound its way down Elkhart's Main Street.



The Elkhart High School Marching band was just one of the many area high school and municipal bands to participate in the Centennial Parade. The municipal band from Kiel, Wisconsin, even came to town for the festivities while many visitors came from cities throughout the State and distinguished guests arrived from all sections of the country.



"Mr. Five by Five" Joe Basile, Don Jacoby, circus bandmaster Merle Evans and the world's largest Sousaphone were all featured in the colorful Conn float.



One of the authentic scenes of the past brought to life during the Centennial Parade was this team of oxen and covered wagon. Among the other relics of the past was a steam calliope tooting through the town.



Beth Dalrymple being crowned "Miss Elkhart Area" by Joe Basile as Julie Yeknik, "Miss Elkhart Centennial" looks on smilingly.



An Elkhart High School dance band gets in some hot licks during half-time activities at Rice Field, where the Meredith Willson Day football game took place. Bill Page, one of the stars of the Lawrence Welk TV show, joins the school band in this lively jam session.





The bright red Buescher Band Wagon attracted considerable attention as it rolled down the street, one of the highlights in the two-hour Centennial Parade.



"Miss Elkhart Centennial" rewarded with a kiss from handsome Bill Page.



Vaughn Monroe and two of the winners in the Baby Contest. The children are unperturbed by the honors bestowed upon them, but look at the proud mothers! Contest winners took part in other events during the celebration.



Meredith Willson shakes hands with John Philip Sousa IV as "Colonel C. G. Conn," impersonated by Frank Conn, looks on. Behind them are "John Philip Sousa," "Patrick Gilmore," circus bandmaster "Al Sweet," Bill Page, Don Jacoby and "Le Febvre."



Meredith Willson, himself, shares the spotlight with Mayor Danielson as he cuts the ribbon at opening ceremonies of Meredith Willson Day which kicked off Elkhart's Centennial Celebration. Opening Day honored the author of "The Music Man," Broadway's newest musical hit.



Little girl in calico was typical of the dozens of Elkhart children who took part in the celebration and wore 1858 pioneer styles.

# Selmer's International Exchange

FOR over half a century, Henri Selmer & Company of Paris, and H. & A. Selmer Inc. of Elkhart, have worked together so closely that they are frequently thought of as one. Despite their similarity in name, the two firms are completely independent, though the American firm has always been the sole distributor in this country for world-famous Selmer (Paris) wind instruments.

The companies were founded in Paris by Henri Selmer, and in New York by his brother, Alexandre. Both men were among the most brilliant clarinetists of their time. In 1885, Henri resigned his post as solo clarinetist with the Garde Republicaine Band to begin the manufacture of reeds and woodwind instruments. His early clarinets were so markedly superior that his brother Alexandre used them in leading American Symphony Orchestras. Alexandre's reputation for virtuosity as principal clarinetist of the Boston Symphony, the Cincinnati Symphony, and the New York Philharmonic was paralleled by the reputation he established for Selmer Clarinets. Indeed, the demand for these instruments eventually became so great that Alexandre was virtually forced to open a small shop in New York City for distributing instruments manufactured by his brother. It was from this small shop that the present H. & A. Selmer Inc. grew.

Both the American and French firms expanded so rapidly that within a few years Alexandre returned to France to help his brother in the design and testing of Selmer instruments. He sold the American firm to one of his clarinet pupils, George M. Bundy, whose enthusiasm helped to make Selmer instruments the overwhelming preference of professional



J. M. Grolimund, President

musicians. Bundy's insistence on the highest quality consistent with economy was a major contribution to the development of modern school band instruments. Selmer (Paris) instruments are known today in virtually every major symphony and popular orchestra in the world, while Bundy instruments are so popular among student musicians in America that Selmer has become the world's largest producer of woodwinds.

In 1927 H. & A. Selmer Inc. moved to Elkhart, Indiana, the center of America's band instrument industry, where they now operate three plants for the manufacture of woodwinds, brasses and instrument cases. The Paris Selmer firm now operates two plants in Paris and one in Mantes, a manufacturing center a few miles outside Paris.

Second and third-generation members of the Selmer family continue to maintain the traditions of craftsmanship established by Henri and Alexandre, while in America men who have been associated with the Selmers through a lifetime of experience maintain their policies and standards in this country.

H. & A. Selmer Inc. and its asso-

ciate firm manufacture woodwinds and brasses ranging from artists' instruments among the most expensive in the world to economical instruments for the student. Best known of these is the outstandingly successful Bundy Resonite Clarinet family, comprising Eb soprano, Bb, alto, and bass clarinet.

H. & A. Selmer Inc. is also a manufacturer and distributor of instrument accessories. Selmer Oils and Polishes, Porta-Desks, Roy J. Maier Signature Reeds, and Selmer (Paris) instrument accessories are among their most popular brands. >>>

## CONCERT CLUB

EVERY fall, lovers of the arts in Elkhart look forward to the programs to be presented by the Elkhart Concert Club, an independent group which has grown out of a Civic Music Association organized in 1945. The Concert Club became the successor to Civic Music in 1952.

Actually, there has been some sort of civic music group in Elkhart since the 1920's when the Civic Music Association was first introduced.

Following a lapse during World War II, an active season of Civic Music concerts was again offered by 1945 due largely to the efforts of six men—Irvine Kell, Joseph Grolimund, Morris F. Milligan, Joseph Artley, Marion Shelly and Dr. Harold Cline. Dr. Cline was elected first president of the group and is a past president of the Concert Club.

During the 1957-58 Fall-Winter season, the Concert Club featured Byron Janis, the Dublin Players, the New York City Opera Company, the Indianapolis Symphony with Izler Solomon conducting, and Leopold Simoneau and his wife Pierrette Alarie. Miss Grace McNutt is Concert Club president.

## ELKHART FEATURES ACTIVE CHORAL PROGRAM

(Continued from page 70)

to instrumental performance, nor need it be limited to adult choruses and choirs. Children are a part of the community and, therefore, children's voices, properly trained, can add much to the musical heritage of a community."

One such children's choir is that of Trinity Lutheran Church, composed of forty children between the ages of ten and thirteen. In addition to singing for numerous worship services during the year, the choir has presented cantatas on television during the holiday season and sings for various civic organizations.

### Visiting Star

Recently, the Lawrence Welk star, Bill Page, paid a visit to Elkhart to hold a band clinic and concert. L. W. Echols, export manager of C. G. Conn, Ltd., invited to the concert 100 youngsters from the St. Thomas Catholic Church—most of whom are members of the rhythm band. Mr. Echols conducts as a hobby.

The choirs of the First Presbyterian Church are perhaps the most active in the city. For thirteen years the church has had a full-time minister of music, Richard Sheerer, graduate of the University of Redlands in California and of the School of Sacred Music at Union Theological Seminary, New York. Five choirs of all ages have been developed, starting at first-grade level, with the goal always to acquaint each with the

finest church music of past and present. Recently, to benefit the church's building fund, the adult choir gave a concert of secular music which included Brahms' *Liebesslieder Waltzes*, Bergsma's *Riddle Me This*, Bartok's *Four Slovak Songs*, Vaughan Williams' *Serenade to Music* and a group of contemporary piano works by Samuel Barber, Kent Kennan and others.

"This was not really stepping out of character," said Mr. Sheerer, "for the church has always fostered the arts and should today give a prominent place in its program to them, since the salvation of man can best occur when a sensitivity to beauty is kept alive within his soul." >>>

## LESHER BASSOONS

(Continued from page 82)

virtuoso calibre. After two years the Leshner Woodwind Co. moved from the crowded little workshop to more spacious quarters, along with the special tools designed for the few operations delegated to machinery. Each bassoon represents two weeks of work by the entire crew, to which might be added another ten years: the age of every block of wood turned and bored to become the hollow cylinders of a bassoon joint. Hard, curly maple which grows in the vicinity is used in the manufacture of bassoons and Leshner is now experimenting with it as a substitute for the African grenadilla customarily used for oboes.

From a two-key horn called Bombard, Pommer or Brummer (fagott in 18th century scores), the bassoon seems now to be entering a boom era. Its tones, plaintive, soothing, seductive or downright comic, are increasingly heard in popular arrangements, along with music by Romantic, Impressionist, Baroque and Classic composers. With the addition of oboes (the hautboy of earlier days and longer in use than the bassoon), the Leshner Woodwind Co. maintains a full schedule, and Mary Leshner has liquidated the restaurant that supported the ven-

ture before manufacturing bassoons and oboes proved self-supporting. >>>

## MUSIC IS THE HEART OF A CITY

(Continued from page 62)

presented on December 1st as the official opening of the Christmas Season. It was held in the High School Auditorium and many had to be turned away due to a limited seating capacity. This has proved to be one of the high spots of our Christmas Season.

In 1957, Elkhart was the fortunate city to be selected for the world premiere performance of the Don Gillis musical, *Park Avenue Kids*. This was presented by the Elkhart Symphony and talent from surrounding cities. Enthusiasm ran high; this was really a "red letter" day for the Symphony.

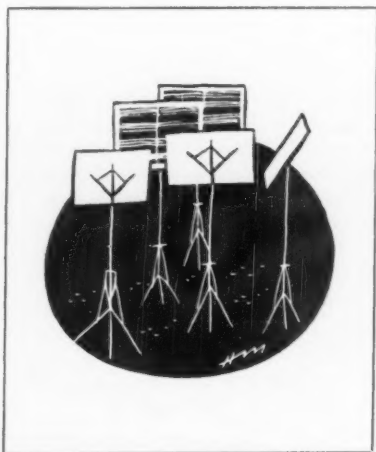
Our city of nearly 40,000 people naturally shows more interest in music than most cities of twice its size and we are firmly convinced that music appreciation is a most important factor to a healthy community. Our program is not as impressive as those of some of the larger neighboring cities but it gives our people happiness and recreation and, most of all, a respite from everyday cares. >>>

## TEN YEARS OF THE ELKHART SYMPHONY

(Continued from page 68)

there were 378 adult and 200 student members. The \$10 family memberships are very popular in the community.

The Women's Auxiliary of the Elkhart Symphony Society, organized as a "woman's committee" in 1950, is increasingly active in stimulating interest in the growth of the orchestra. In addition to the selling of tickets and providing post-rehearsal refreshments for orchestra and board members, the Women's Auxiliary now plans several special projects, one of which includes a nursery during concerts. Mrs. Leif Thorne was appointed chairman by the Board of Directors when the women's committee became the Women's Auxiliary. >>>





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# The Student Speaks

(Contributions under this heading are invited from music students of all kinds.—Ed.)

## CARELESS PEDAGOGY

I HAVE been in the High School A Cappella Choir for the past three years; therefore I have been required to use my voice more than usual. During these three years I have had much trouble with my throat, the most trouble during the present year. After most concerts I had hoarseness in my throat; in fact I could hardly speak at all.

Near the end of this year, our choir was fortunate in having a student teacher help our choir with vocal technique. As she worked with the sopranos, I noticed her technique in singing was so easy for her. I asked her if she would help me with my individual problems; she consented.

Since I had had so much trouble with my throat, I had become very discouraged and didn't think that I would ever be able to sing very well. But as I learned how to sing properly with proper breathing and vocal technique I became more confident in myself. The feeling of knowing that I could be able to sing much better has changed my insight into the possibilities of having a future in music.

—J.M. (High School Senior)

## AN UNFORTUNATE BEGINNING

I DIDN'T learn much about music in the elementary grades. The music teacher would come to our room once a week. She'd pass out song books, and we'd sing from the books for a half hour or so. Almost always the songs were uninteresting, the singing was spiritless and without feeling, and the teacher was a "cold fish" and appeared not even to like music herself. About the

only exciting thing that ever happened was when some of the boys would tear pages out of the books and she'd get mad. Now that I've really gotten to like music, I wonder if music in the grades has to be like that. Maybe we were unfortunate at our school. I hope so!

—A.K. (College Freshman  
—Art Major)

## TOO ANTI-NEPOTISTIC

ALMOST ten years ago I decided that I wanted to be a college teacher and, although I went about fulfilling the requirements for this position very carefully, I made one big blunder: I married the wrong man. Since he wishes to have the same career in the same field, the Anti-Nepotism Laws decree that one of us must go. What kind of hiring

is this, in which qualifications for the job are ignored because of a family relationship?

—S.S. (Graduate Student)

## A LOW MUSICAL LITERACY

WE recently spent a whole class hour discussing ways of interjecting musical literacy into public school band rehearsals, when the entire situation should have been the reverse. No wonder music has little vestige of academic respectability at this level. If music, and not just playing skills, has any value for students, it ought to be presented in a technically demanding, historically integrated manner—and on an intellectual par with any English or Algebra course.

—H.S. (Graduate Student)



—Photo, American Music Conference

## EUTERPE

Say, what is music?  
A silent string,  
Touched by a bow  
To make it sing?

White keys and ebony  
Carelessly swept  
By the hand of a child  
That has never wept?  
Harps touched by a breeze  
From the world's wide strand,  
Laden with songs  
Of a foreign land?

Ah, this is the music  
The true soul hears:  
The heart of the player,  
Bursting with tears!

—Florence Eakman

Van Cliburn's official biography is being written by Abram Chasins, author of *Speaking of Pianists*, for publication by Doubleday in April, 1959.

## SUSY PLAYS THE PIANO

(Continued from page 34)

He was a very talented youngster and, after two years had passed, returned for more piano instruction on his own initiative. I agreed to take him back with the stipulation that he *not* be punished about practice habits. All went well until the baseball season commenced, at which time the punishment resumed and a talented child was lost to the music world forever. I firmly believe in practicing; in fact, it is a prime requisite in the art of music, but if Johnny had been permitted to practice in smaller doses and not in competition with a ball game, the scales would not have seemed so monotonous and no choice would have had to be made. One of the finest students I remember was one whose mother never passed the piano without playing at least one number herself. I long for an understanding heart and patience for the little fellow who loves both baseball and music and whose interest soars and wanes with those of other mu-

sic lovers.

A third illustration involves a child prodigy. At the age of five, he was composing and playing songs by ear. At six, he was accompanying his parents who sang for church and civic gatherings. At seven, he began to dread the "show-offs" and his interest waned. He began to cry during music lessons and practice periods. Fortunately, his mother permitted him a vacation from lessons. She moved the piano from its usual place and closed the lid, and there was no singing or nagging about practice. In less than three months, he requested a return to his lessons! A little understanding had preserved a potential musician.

I have found that many parents expect children to learn to read music in only a few lessons. Other academic subjects are learned over a period of years; why not piano? We do not expect a second-grader to understand Shakespeare, so why should children be expected to de-

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velop an instantaneous appreciation of classics at an elementary level? If we give them more simplified, well known tunes, there will be fewer problems with the beginner.

In my estimation, scolding and whipping should be taboo in any kind of instruction. Unlike the "three R's," music is not a necessity but a luxury, to be nurtured and enjoyed—something with which to exalt life. Rather than trying to build unnatural geniuses out of our children, let's try to guide them toward a thrill of personal discovery, toward the beauty and joy of producing even the simplest music. "The music of the great masters was always simple." >>>

Jerome Robbins presents Robert Prince's *New York Export: Opus Jazz* as part of *Ballet USA*, direct from Spoleto and the Brussels Fair. Robert Prince, composer of the work, is a 28-year-old Juilliard graduate and jazz vibraphonist.

## MAKING MUSIC STUDY DEFINITE

(Continued from page 26)

perfect his technic. Only as he does so can he hope even to approach his highest skill.

The pupil can ask himself, "How am I doing this? How *should* I be doing this?" If he has learned, he will have good clues to the answer. If not, the teacher will be able to diagnose his failure and to show him how to correct it. One of the results of making music study definite will be to train the pupil to do much accurate thinking for himself instead of expecting the teacher's thinking to carry him along.

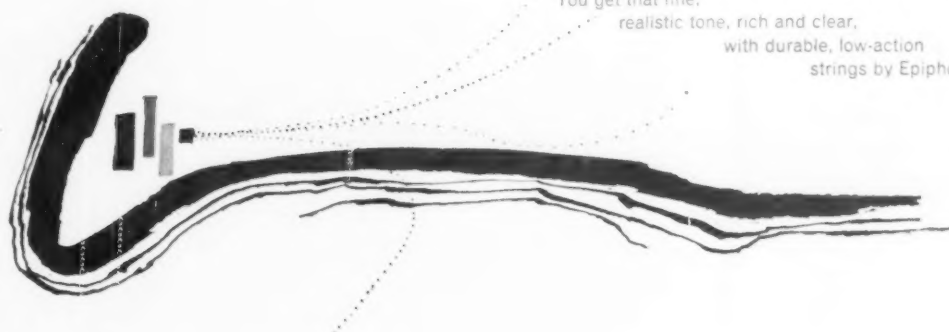
Be definite about training the pupil in concentration. The mind is the greatest time-saving device in the world. If he should learn no more from his music lessons than to give his mind fully and attentively to what he is doing while he works, he would have a rich reward. Too many allow the mind to wander, thus making many repetitions necessary. A little time with all the forces of the mind at work can show prog-

ress. Many have shown how much they can get from a little practice time, simply by trying quite faithfully while they practice. Psychologists tell us that it is the *will* to learn that educates, not the *wish*. If we make up our minds to learn something promptly, we see how much more we can do. While the teacher will do all he can to promote concentration, the pupil must learn the wonders he can perform simply by learning to concentrate on what he is doing.

Actually it is only after we have given faithful work to music practice that we glimpse the real pleasure in it. One woman said to a concert pianist, "I don't see how you can practice such long hours every day." Another musician present smiled and replied for her, "But you enjoy it! I never enjoyed music as much as when I practiced three or more hours a day. It's just a different world from minimum practice."

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remember that the points involved  
must be few enough for the pupil to  
grasp with success. There is so much  
of interest in music that there is a  
temptation to wander over many  
points. Pupils need to have the field  
narrowed, to have a thorough com-  
prehension of fewer points. Many  
pupils fail because they are never  
clear about what they are trying to  
accomplish. They need to be given  
direction by the great trail-blazing  
points through the forest of facts.

It can be definite that the repro-  
duction of beautiful music is the goal  
of all playing. Let pupils see that  
good posture and correct method are  
all means to this end, as are the  
mastery of fundamental rhythms,  
theory, sight-reading, thoughtful in-  
terpretation. As the pupil learns the  
value of these factors, his playing  
develops grace, precision and a depth  
of feeling never gained by mechan-  
ical repetition of the teacher's illus-  
tration.

Music study can be made definite  
in showing good tone as worth un-  
flagging effort. Ideally the pupil  
should try never to play an ugly  
tone. String players, wind instrument  
players, vocalists spend long hours  
perfecting tone quality through  
scales and studies. The pianist, too,  
although given much more help with  
tone production by the instrument,  
must never forget that beautiful  
tone is the basis, and that the sim-  
plest composition played with good  
tone can be attractive.

As you discuss the meaning of  
real practice with the pupil, you will  
note again how a definite approach  
clears the understanding for him. It  
is not hard for him to understand  
the need of correct position, con-  
centration, slow practice, when its  
need has been made definite. New  
music is more interesting when he  
knows the most successful approach  
to it. The action of his hands be-  
comes interesting in a new way when  
he sees the effects of which they are  
capable. Dynamics and the inter-  
pretation take on definite urgency as  
their place is explained. The pupil  
is willing and ready to practice be-  
cause he knows what to do, how to  
do it, and the points have been made  
few enough for him to grasp.

When he comes back to play his  
lesson, all of these points will be re-  
enforced. The teacher will illustrate  
some of the more elusive values by  
playing in a way that the pupil will  
want to imitate. Many times inspira-  
tion is not taught, it is caught. The  
teacher's fine playing can be the  
clenching argument for all that the  
definite approach can mean.

Conditions, problems, goals be-  
come clearer, more subject to diag-  
nosis and mastery. The individual  
aims of the pupil become more at-  
tainable and more worthwhile.  
There will be more enjoyment and  
more steady progress for both teacher  
and pupil when they strive with  
each lesson to make music study defi-  
nite. >>>



—American Music Conference Photo





# In and Out of Tune



SIGMUND SPAETH

IT is gratifying to find American industry taking an increasing interest in American music of all kinds. The various Foundations have of course been helpful to creative musicians for some time, but today there is a marked activity in the direction of immediate and practical sponsorship of musical performance as well as composition by industrial and business firms of importance.

Several of the past summer's concerts in New York's Lewisohn Stadium were commercially sponsored to the extent of the guaranteed sale of a substantial number of tickets, and a number of local orchestras have recently enjoyed similar support for at least a part of each season. Westinghouse not only subsidized Benny Goodman's European tour, including his appearances with a jazz band at the Brussels World's Fair, but is now conducting a series of concerts, symposiums and demonstrations in selected communities under the general title, "City of Music."



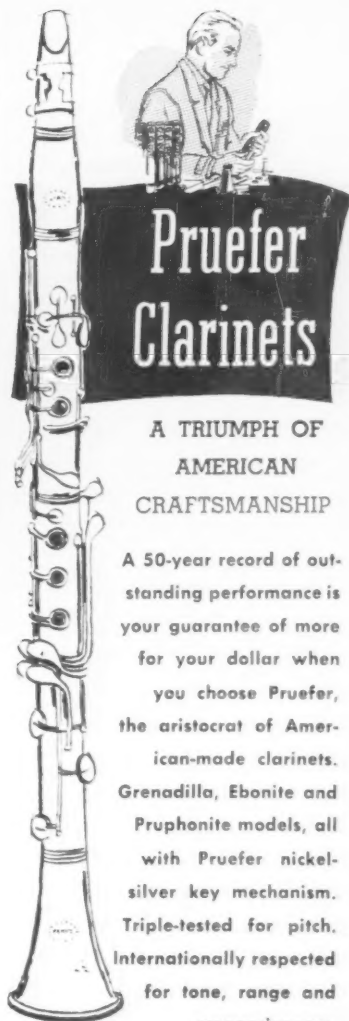
THE first of these programs took place in Boston's Jordan Marsh store, with the distinguished composer Deems Taylor acting as master of ceremonies. On three successive days local music lovers were able to hear, free of charge, a variety of concerts, including the debuts of several promising students (also made available on a closed circuit of color television), a discussion of "the importance of music in the community," with Arthur Fiedler, Boris Goldovsky and other authorities participating, and an exposition of stereophonic sound, demonstrated by Ralph Mathews, head of Westinghouse High Fidelity, plus a continuous electronic exhibit of sound and music. Other "Cities of Music" to receive similar "salutes" include Pittsburgh, Chicago, Denver, Los Angeles and San Francisco.

THIS magazine has already mentioned the production of *Good News* now touring the country for the benefit of Oldsmobile dealers, with Bill Hayes and Florence Henderson in the leading roles. Pontiac is now arranging to star Gene Kelly in a one-hour musical to be filmed for television. Dimitri Tiomkin is composing the score for a filmed *Rhapsody* in honor of U.S. Steel. That excellent musician, Adam Carroll, is acting as a musical advisor to business firms and industries interested in similar artistic promotion.

A MOST important musical activity is that of Standard Reference Works, originally concerned with the merchandizing of dictionaries, but now also distributing low-priced phonograph records through supermarkets under the head of "A Basic Library of the World's Greatest Music." The sale of these records makes possible the work of a National Committee for the Musical Arts, which is contributing substantially to local activities of an educational nature and musical significance. A New York chapter was recently organized, followed by San Francisco and Portland, Oregon, with Rochester and Syracuse, N. Y., already active.

"Music is the heart of a city" has been used as a slogan by Mayor Wagner of New York and other political leaders, resulting in a series of stimulating articles in *Music Journal*. Business executives are apparently adding, with equal truth, "Music is a help to industry." ▶▶▶

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## ORGANIZING A GENERAL CLASS

(Continued from page 28)

are that they have gone through a similar procedure in other classes during their first day in school and if it is done in a routine, impersonal manner, then it has no value. But if it is intended for the purpose of recognizing a youngster as an individual, then the benefits are obvious. A favorable comment, whenever possible, will contribute towards establishing a pleasant relationship between the teacher and the learner.

In the process of getting acquainted, one can gather the following data: who plays what instruments and for how many years, also the names of the instrument teachers. This information is helpful in estimating the number of prospective orchestra and band members, besides being of value in setting up a temporary seating plan.

### Other Interests

As pupils like a teacher whose interests are not limited to his own subject only, a broad-minded person who recognizes talents in other fields as well, it might be a good idea to inquire about such skills as art, dancing, dramatics, creative writing, athletics, etc.

The pupils are asked to stand and line up on the sides of the room, boys and girls separately, in preparation to being assigned to certain singing parts. In order to get a general idea of children's voices it is not absolutely necessary to hear them sing. Actually it is of extreme importance that none are asked to sing individually during the first lesson, lest one tempt the possibility of an embarrassing situation affecting both the teacher and the pupil, when insistence of one and refusal by the other create an impasse in which even face-saving might become impossible.

Obviously, the part assignments without testing the actual singing voice will be temporary and subject to change at a later date. Nevertheless, a pretty close estimation can be arrived at by following a certain routine. First, the boys have to be recognized as belonging to three different categories: unchanged voices, chang-

ing voices and changed voices, who shall be referred to as basses because of their preference for that term.

The basses are easily spotted. They are the boys with "whiskers". Ask them any question, like "How old are you?", "What's your name?", "Where do you live?", and if they answer in a "man's voice" they are basses.

The changing voices belong to boys who are rather tall, perhaps a little fuzz on their faces, and who are losing the boyish look. These boys have husky voices but not mature. Some teachers try to locate the pitch of their speaking voices on the piano; however, it is not advisable to do so, for the next fellow is apt to answer to the pitch just heard.

After eliminating these two groups the remainder of the boys could be safely classified as possessing unchanged voices. Caution should be exercised in referring to these fellows. At this age a boy likes to be a "big guy" and may resent being called a soprano.

Once a recognition of the individual's voice has been made, he is directed to his seat. "You are a bass. Sit here." "Your voice is changing, you will soon be a bass." "I'll be watching your voice to see when it starts changing." The boys are told to feel free to consult with the teacher from time to time on the development of their voices.

Now the attention swings to the

girls. "How many of you like to harmonize?" The girls who answer this question affirmatively are chosen to be temporary "seconds". If not enough "seconds" are obtained this way, try another angle. "When you were in elementary school, some of you sang songs in parts. Were any of you able to sing those parts without getting mixed up or without following other sections?" Some hands are raised, making more prospective "seconds" available. In the event that even this does not produce a

sufficient number of altos, then, as the last resort, assign the instrument-playing girls to a certain section of the room, planning to have them fill the gap until a permanent classification can be made later. They are usually able to handle harmony parts. All the remaining girls are "firsts".

Except for the basses, it is better to refer to the parts as "firsts", "seconds" and "thirds", rather than calling them sopranos, altos and tenors. This is all "organization." ▶▶▶

## THE TONGUES OF ORCHESTRAS

Because the tongues of orchestras have no words,  
They speak a language not alike to all,  
But while great billowing melodies enthrall,  
Unlettered as the morning hymns of birds,  
They draw each hearer with a different call.

To one, the heave and echoing of the sea,  
Clamorous with old shipwrecked sailors' woe;  
To one, the plaints of Orpheus long ago,  
Or the tone-poem of humanity  
When longing and grief, like merging rivers, flow.

To one, the paean of wide-circling spheres;  
To one, a moan on the wind, a midnight sigh,  
His neighbor's loss, his own heart's muffled cry,  
Because they have no words, all throbs and tears  
Blend as the eloquent voices rise and die.

—Stanton A. Coblenz



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ANGELS IN HEAVEN (Hungarian)—Philip Gordon	.20	ANGELS ARE SINGING—Ivan Langstroth (a cappella)	.25	CHRIST IS BORN TODAY!—Jack Dane Liffen (solo)	.30
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## WHO AM I?

I CAME into this world when primitive man used the bow and arrow. I learned to sing from the bow-string vibration, the singing reeds and the wind in the trees. In the ninth century I could not walk because I had no legs, and so they carried me around.

By the fifteenth century I grew and became heavy, but I still had to lie flat upon a table. At last I got my four legs and I laughed at the table, saying, "I don't need you now, because I have my own four legs."

Each year I grew into a different shape, fat in front and thin in back, so that soon I had need of only three legs. My first legs were thin, but as I grew from four feet six to five feet, then to seven feet and

finally to nine feet, I was a grand aristocrat with heavy legs, and I was welcomed in high society, the best of my kind.

With my singing tones (and I could sing eighty-eight of them) I became the idol of many great men. I traveled all over the world and played in nearly every other home. My smaller brothers and sisters also became popular and appeared in many homes to the delight of children and parents. My name is composed of two words, meaning "soft" and "loud," because I can sound both ways. In the Italian language those words are *piano* and *forte*, and my full, correct name is, therefore, *pianoforte*. Now you know who I am: I am your best friend—your *piano*!

—Henry Volz

## PERCUSSION ENSEMBLES IN THE SCHOOLS

(Continued from page 19)

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Music may be distributed before rehearsal, and, if possible, kept in individual player folios. Rehearsal time can be used to maximum when works to be played, needed equipment and personnel are announced and posted well in advance of the scheduled time. Listing instruments and performers for each selection on the program adds much to curiosity and interest, and helps provide full enjoyment for the listener.

The interest in percussion music has created a need for performing percussion groups. This interest has become widespread, and the percussion ensemble, in turn, has become

an integral part of the curricula in music schools throughout the nation. This has afforded complete performing experience for percussion students. Now, also, a great deal of music is being written and published permitting the extension and organization of percussion ensemble training at all school music levels.

With careful consideration it is easily possible to have percussion ensembles in our schools, thus offering a functional medium that can be used for aesthetic musical purposes. >>>

## RUNNING SOUND

Pan, O Pan,  
Are you fay  
Or man?  
Listen! I hear  
A running sound!  
Your pointed ears  
Have heard it, too.  
The shy fawn drinks  
Her naive fill  
Of joy beside  
A mountain rill.  
But she will yearn  
To hear your flute:  
Your voice long mute  
In drowsy glade  
Must join the rill  
In clear cascade  
Of melody,  
Tumbling and laughing,  
Madly, gladly,  
Listen!  
I hear the running sound  
Again.  
Spring has found  
You out.  
She is laughing,  
Pan, O Pan,  
Half god, half man!

—Florence Eakman

## THE WIND FLUTE

I heard the sound of music when  
A truant breeze danced through the  
wood

To tango aspens in the glen.

I heard the sound of music when  
A tinkling brook was laughing, then  
The bluebells chimed; I thought  
they should.

I heard the sound of music when  
A truant breeze danced through the  
wood.

—Mildred Fielder





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